

APRIL 1944

# SCHOOL ARTS

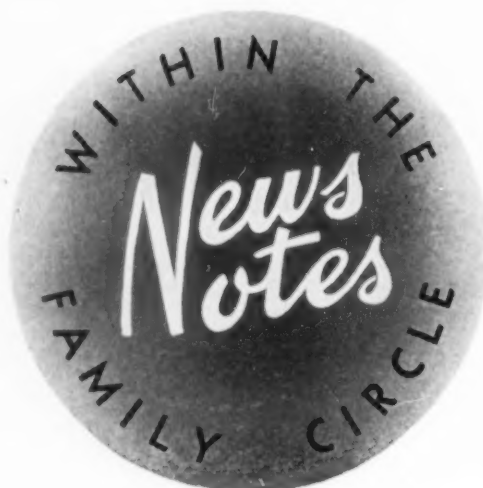
CANADIAN



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43  
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50 CENTS



#### WESTERN ARTS CONVENTION

Hotel Statler, Detroit, May 4, 5, and 6

Word has just been received from Joseph K. Boltz, Secretary-Treasurer of the Western Arts Association, that plans are now going forward for the 1944 convention. At the present moment committees are being formed with Miss Mable C. Arbuckle as Local Chairman and with the Program Committee as follows: Chairman, Edwin J. Bruns, Director of Art Education in Cedar Rapids, Iowa; Olga M. Schubkegel, Director of Art in Hammond, Indiana; Jane Betsey Welling, Professor of Art Education at Wayne University; and May Ellsworth, Professor of Art, University of Kansas, and Supervisor of Art in Lawrence.

The Secretary believes that you should immediately send your room reservations direct to the Hotel so that they will have ample time in which to set aside your reservation. Hotel rooms are at a premium these days.

For further information about membership in the Western Arts Association, write directly to Joseph K. Boltz, Secretary-Treasurer, Franklin, Michigan.

#### SEE AUSTRALIA—ROUND TRIP 12 CENTS

Here's a real treat that I have been waiting to give you—a grand industrial and resource map of Australia in full colors, size 29½" x 24". A new shipment has just arrived at the Australian News and Information Bureau who tell me that members of the Family may have copies—limited one to a person—at 12 cents.

Frankly, Family, this barely covers the cost to pay for the envelope, addressing, and postage—but they want every member to have a copy who wishes to.

I have had a grand time travelling about Australia on this map. Through the wheat country, the sheep country, skirting the coast with its fishing grounds, visiting the sections where iron, zinc, lead, silver, tin, gold and copper are mined, riding across the plains where cattle and horses graze—it's just like taking a round trip around Australia.

It's yours by sending 12 cents for one map to Secretary, The School Arts Family, 144 Printers Bldg., Worcester 8, Mass.

#### EASTERN ARTS CONVENTION Hotel Pennsylvania, New York City April 13, 14, 15, 1944

Convention Theme: Tomorrow's Challenge to Art Education

Thursday, April 13—10.00 a.m. Registration and opening of commercial and school exhibits. JUNIOR DIVISION members will participate generally in the regular meetings of the convention.

Thursday afternoon: "World Understanding Fostered by Art Education." Speakers: Dr. N. L. Engelhardt, Jr., Author, and Director of Air-Age Education Research; Mr. Jan Jura, Director of the Victory Art Movement, will illustrate his talk.

SHIP Party and Dance on Thursday evening. Deck Officer Charlie Stoner confidentially told us that "Something New in the Gay Ninety Revival is brewing."

Friday morning, April 14. "The National Outlook for Art Education" federal and state participation is spreading the arts for general consumption, the arts as aids in emotional and physical rebuilding, by Mr. Edward Rowan, Assistant Chief, Division of Fine Arts, U.S. Treasury; Mr. Edward Hall, Director of the Universal School of Handicrafts and an artist of note.

The Convention Luncheon will be informal replacing the usual evening banquet. Mr. Walter Haggerty, Chairman. The honors of the Association will be awarded at this time.

Friday afternoon. An Art Center in Every Community—Daniel S. Defenbacher, Director, Walker Art Center, Minneapolis. Formerly associated with Holger Cahill and Thomas E. Parker he aided in establishing W.P.A. Art Centers throughout the country. Moving pictures, slides and exhibits will be used to visualize the idea.

Saturday morning, April 15. "Art Experience in General Education" will be a workshop session for classroom teachers, teachers of art, supervisors of art and school administrators on the contributions of art experience to education. Lester Dix will be the leader. John Bosshart, New Jersey Commissioner; Lawrence Frank, Director, Macy Foundation; John S. Herron, Newark Superintendent; Edward Liss, M.D., Child Psychiatrist; Genieve Secord, Art Director; and Arensa Sondergard, Classroom Teacher, will be consultants.

CONFERENCES: "Art and Industry in Our National Outlook" Dr. Royal B. Farnum, Chairman with Kenneth Winebrenner, Michelle Murphy, Grace Ripley, and Bernice Jameson. "Delinquency and What the Arts Can Do to Occupy Leisure Time for Youth," Frederick Thrasher, with Rebecca Williams and other leaders. "The Place of the Federal Government in Establishing Art Outlets," Max Sullivan, Chairman. Roberta Fransler has charge of the group on "Cultural Contributions of the Arts to National and International Understanding," ably assisted by Horace Heilman. Conferences on the Classroom Uses of Visual Aids, Thursday afternoon, as planned by Mr. E. M. Benson, Educational Director of the Philadelphia Art Museum.

EXHIBITS will include children's work, art school students' work, topical and special exhibits. To many teachers, "E.A.A. Convention" means "The Best in Supply and Materials Exhibits."

Motor Trip Through Mexico—no gas, no tires, no hurry—plenty of time—take it easy—and at the same time the basis for one grand class project. This big bulletin is a complete motor trip—one main route and 9 side trips. Get out your geography, get all your material about Mexican Arts and Crafts and mix with generous helpings of Mexican history—result will be the liveliest and happiest project you have conducted in many a day. This trip is given in detail in the bulletin *Motoring to Mexico*—published by the Travel Division of the Pan American Union. Send me 11 cents and I'll be glad to send your order to them. Secretary, The Family Circle, 144 Printers Bldg., Worcester 8.

NEW BOOKLET, Mexico is the subject selected by the Office of Coordinator of Inter-American Affairs for the latest addition to their series of booklets on getting acquainted with our "next door neighbors." The 24 pages give you a wealth of material, but as you probably have suspected from the way I have written up other booklets and pamphlets, I am always fascinated by maps and right in the middle of this booklet is a resource map of Mexico which tells you just where everything comes from all along the way from Henequen to Coal.

There are a lot of interesting facts tucked away in this booklet and here is what interested me. First, Mexico is just about equal to that part of the United States which is East of the Mississippi River. Second, one of the first pages shows at a quick glance the history of Mexico from the year 1000 up to 1942. Third, I was more than impressed by seeing side by side pictures of the 200-year-old church and the latest modern architectural apartment house—both in Mexico City. Fourth, you will enjoy the pen and ink sketches of some of the natural crops which grow in Mexico. Fifth, the history of Mexico.

As was the case with the other booklets which have been furnished by the Office of the Coordinator of the Inter-American Affairs (I mean those titles on Brazil, Guatemala, Chile, and Uruguay), Mexico can be obtained direct from the Coordinator or we will be glad to send your request from the Secretary's office if you will send 10 cents for 10 copies of any one country. Of course Mexico is the latest booklet out so that is why I am telling you about it at this time. Just send your 10 cents direct to the Secretary of the *School Arts Family*, 144 Printers Building, Worcester 8, Massachusetts.

#### TO THE CANADIAN MEMBERS OF THE SCHOOL ARTS FAMILY

To assist the many members of the *School Arts Family* in Canada there are two representatives, as follows—for subscriptions, the Wm. Dawson Subscription Service, 70 King Street East, Toronto 2, Ontario. For orders for the *School Arts'* books and portfolios, Moyer School Supplies Limited, located in Edmonton, Moncton, Montreal, Toronto 1, Winnipeg, and Saskatoon.

Sending your subscription orders to Dawson and your orders for the publications to Moyer School Supplies means that you have no worries about customs duty, rates of exchange, or war taxes on materials imported. The subscription price is \$4.00 payable in Canadian money and the prices of the portfolios and books are a little higher than the list prices to cover additional items mentioned above.

*Be sure to write the Secretary when you have been promoted or have a new position . . . The Family wants to know.*

SECRETARY, SCHOOL ARTS FAMILY, 144 Printers Building, Worcester 8, Massachusetts

THE SCHOOL ARTS MAGAZINE, published every month except July and August. Publication office, The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second-class matter, August 1, 1917, at the Post Office at Worcester, Massachusetts, under the act of March 3, 1879



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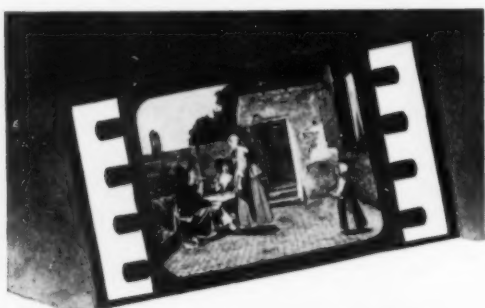
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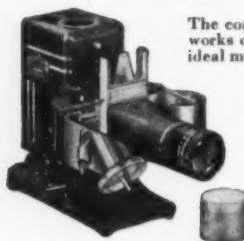
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### INTRODUCTION TO THE APRIL SCHOOL ARTS

By Alliston Greene

★ Greetings to our friends in Canada! May the "tie that binds our hearts in Christian love" be strengthened as we enjoy together some of the fruits of wise and diligent seed-sowing in the field of art education. Our Associate Editor, Miss Jane Rehnstrand, who has assembled the splendid material for this Canadian Number of *School Arts*, is indebted to Mrs. Dora H. Campbell, particularly, to Mrs. R. R. J. Brown, and to the other contributors who have cooperated so finely in giving us such a constructive and usable number.

★ In March I gave you a hint of what was coming in April. Here it is! From the first article by Geneva Lent, who introduces us to "Canada as Source of Original Design," to the last article by Grace Helen Mowat, "Art as a Cash Crop," you will find all worth studying and much which may be translated into workable art lessons.

★ Mr. Walter Abell, Supervisor of Education at the National Gallery of Canada in Ottawa, has used the eyes of local painters to reveal to us the beauties of Canada. The subject may appear too advanced for the grade teacher, but listen!—or read! The writer here gives his conception of how nature appears to young Canadian painters as they view the "unspoiled natural beauty of their vacation haunts." Teachers may easily translate this inspiring word picture into art lessons which will perform the miracle ascribed to the paintings (Please turn to page 6-a)

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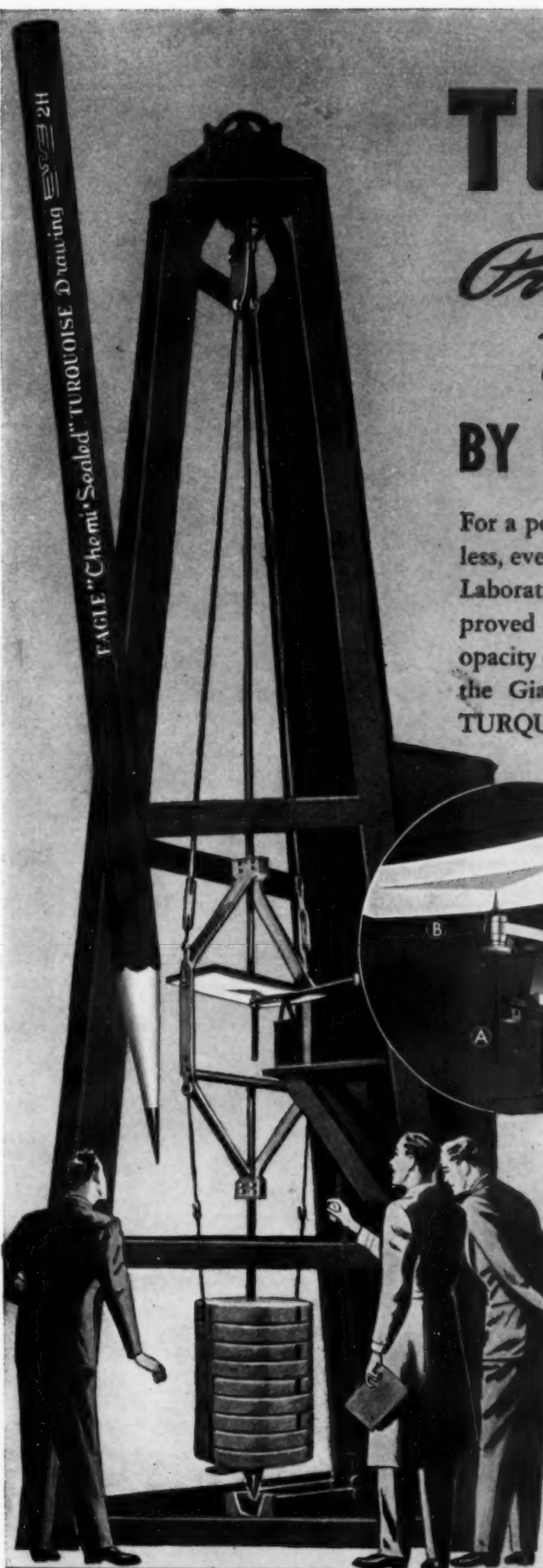
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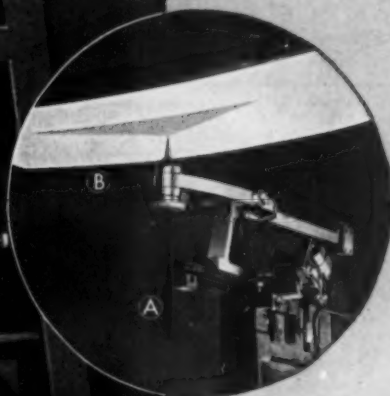


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**APRIL 13-14-15-1944**

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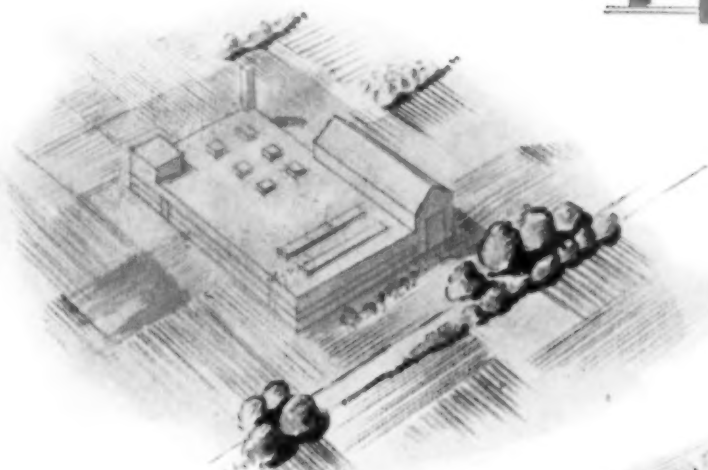
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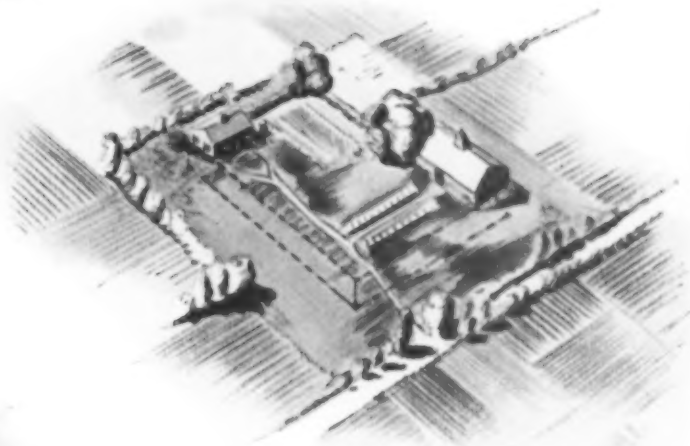


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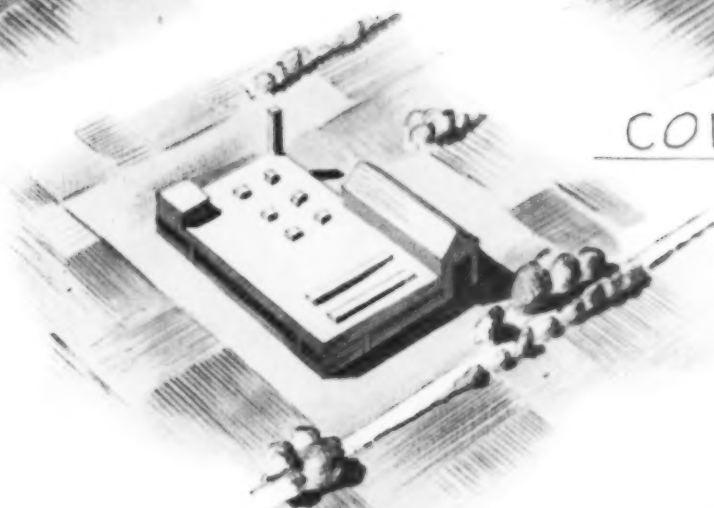
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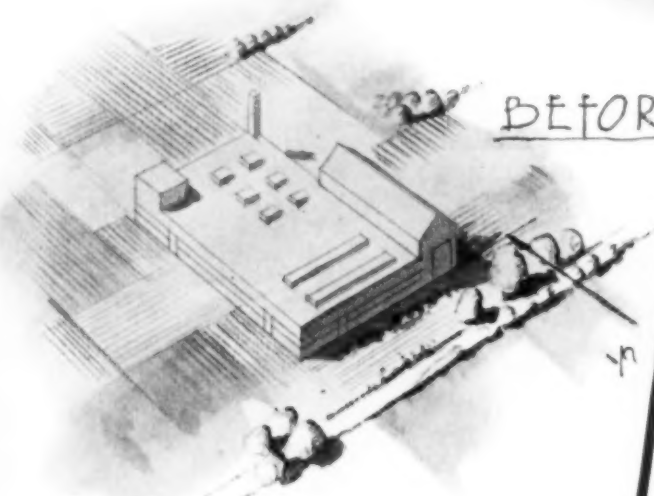
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6-a

(Continued from page 2-a)

of Tom Thomson—"convey a sense of the complexity of nature while at the same time they make one feel its underlying harmony." In simple words, use this finely worded and illustrated article to teach art as it appears everywhere in Canada.

★ John Murray Gibbon, President of the Canadian Handicrafts Guild, Montreal, contributes a valuable history of "Handicraft in Canada" with illustrations of Dokhobor spinning, Habitant rug making, Moss Glen pottery, Salish Indian basket weaving, and wood carving by Louis Jobin. According to Mr. Gibbon, handicraft is experiencing a renaissance in Canada after several years of domination by the machine-made industry. When it is known that 60,000 looms and 100,000 spinning wheels are in operation in farm homes in the Province of Quebec, we have some idea of the possibilities in making rural life more attractive. Turn to page 260 and enjoy this instructive article.

★ The only way to enjoy the Gaspé Peninsular is by a visit, and the best way to see its life is by motor. But how motor without gas? You must postpone that visit "for the duration," but it is quite possible to have a good idea of the people of Gaspé and their culture by reading the article on page 263 contributed by Helen Ruth Huber, Art Instructor, Gary, Indiana. She has been there and has given us a splendid idea of the native artistry as seen in their hooked rugs, wood carving, and weaving. The long winter evenings, when the families are snowbound, allow plenty of time to do exquisite work. This is an article for the scrapbook against the time when travel to Gaspé is possible.

★ My boss in the country newspaper office where I "learned the trade," said to me the first time I "kicked" a job press, "Greene, you will learn a great deal by observation." That "observation" has stuck.

Mrs. Dora H. Campbell, in her article, "There's Beauty in the Commonplace," on page 265, tells the fascinating story of an English lad of 15 when he came to Western Canada "who had developed in him the powers of observation and of utilizing whatever lay close at hand." From a hand on a stock ranch, an expert horseman, a ranch owner, he became an artist—a carver of figurines from juniper roots. Who knows how many other artists may be born through the influence of this interesting experience?

★ Whatever one's theory may be of the "aboriginality of the Curvilinear plant-like designs" found in the crafts of the Indians of Eastern Canada, we shall have to take the testimony of Dr. Frank G. Speck, professor of Anthropology at the University of Pennsylvania, that in their moose hair work, porcupine quill work, bark etching, wood carving, birch bark bitten patterns, these early settlers have given us something to study. This is a thoroughly scientific outline of the characteristics of Indian designs and the processes employed in producing them. The table at the top of page 270 is worth studying by those who care for the techniques employed by the different tribes in their art craft.

★ Examples of plaster work done by students at the Winnipeg School of Art, contributed by Mrs. Campbell, are shown on page 271. For nearly thirty years this school has been giving training in drawing, painting, and show-card writing, as well as sculpture.

(Please turn to page 8-a)

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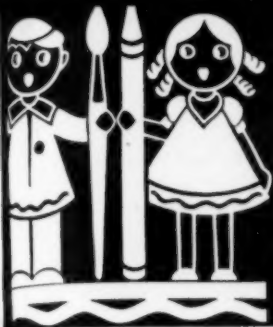
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School Arts, April 1944





# SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

Jane Rehnstrand  
ASSOCIATE EDITOR

Pedro deLemos  
EDITOR-IN-CHIEF

Esther deLemos Morton  
ASSOCIATE EDITOR

DIRECTOR, MUSEUM OF FINE ARTS STANFORD UNIVERSITY CALIFORNIA

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April 1944

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Edited by JANE REHNSTRAND, Associate Editor

This Canadian number of *School Arts* was proposed and sponsored by Mrs. Dora H. Campbell of Canada, and is made possible by the fine cooperation of the Canadian teachers and artists. Not only the contributions of those whose names appear in this number, but several more which will be published in later issues of *School Arts*, are hereby gratefully acknowledged.

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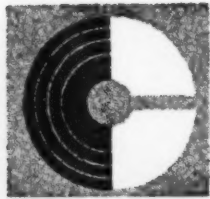
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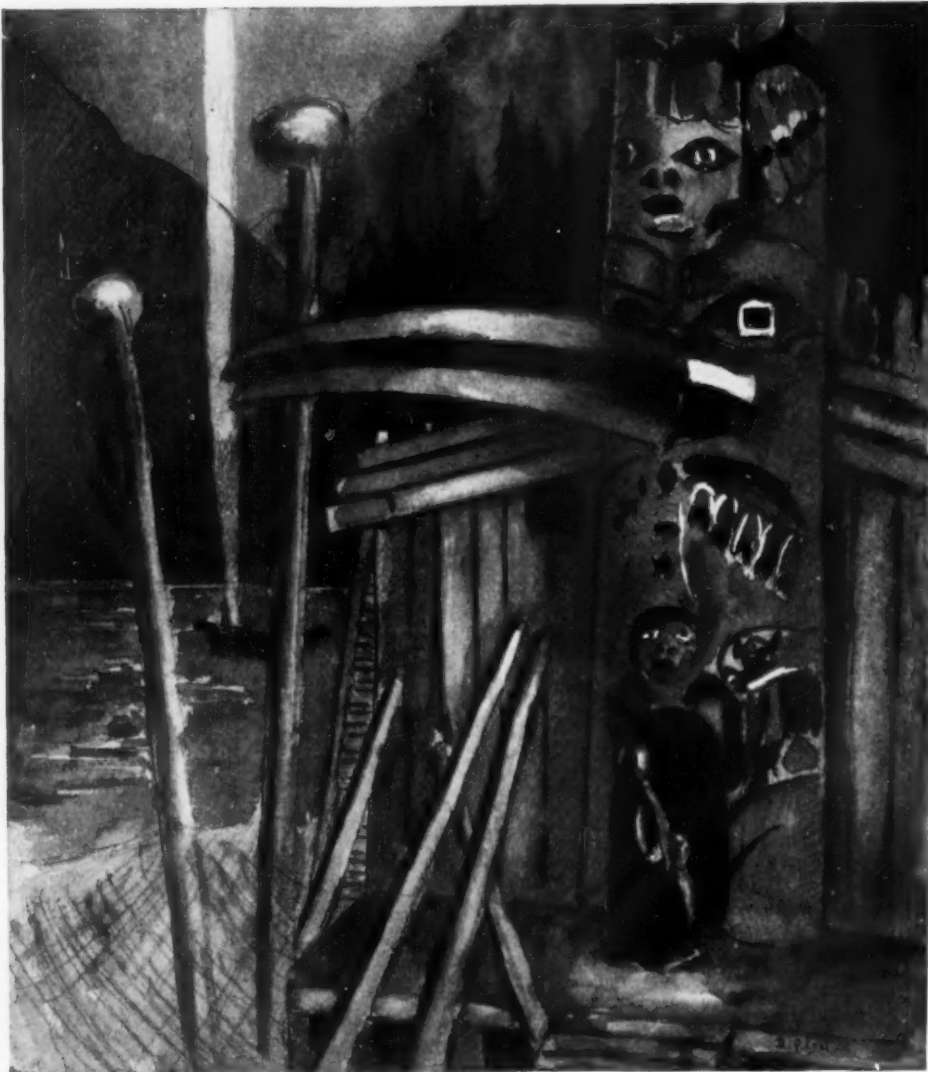
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# ANADA... A SOURCE

GENEVA LENT, Author, Designer, Craftsman  
Calgary, Alberta, Canada



Historical drawing of an Indian House entrance pole. This is an approved drawing of the site as it was 100 years ago, at a tidal estuary of a river in British Columbia, before the pole was removed from its original site. These entrance poles, like interior house poles, made long before the white man came, are much older than the familiar totem-pole, or crest-poles. I have worked this design into a large oil painting, and am also using it for a large needlework wall hanging.



These dance masks of the Tsimshian Tribe of British Columbia show strong cast marks



All illustrations designed by  
Geneva Lent



# OF ORIGINAL DESIGN

**T**HERE is a humorous story going about that "AMERICA was discovered in 1492 by Columbus," and that "CANADA was discovered by America in 1942!" There is more truth than fiction in this statement, for, with the opening of the Alaskan Highway, from the United States to Alaska through Canada, the great new road from America to Asia has brought to public notice some of the most beautiful scenery in the world; a land of phenomenally rich resources and one of the most interesting big-game areas still in existence. It is the *last great frontier*, with all its color and adventure.

The world is swiftly becoming *Canada conscious*. It is a fascinatingly beautiful land, stretching from the Atlantic to the Pacific; as varied as it is beautiful, full of folk-lore and tradition. It is *not* a new country, in the usual sense of the word, but possessing, in part, ancient historical charm, as well as natural, untouched loveliness. It is peopled by descendants of many races, who have maintained much of the craft-inheritance brought from their homelands in Europe.

"Before the white man came," Canada was peopled by the Indians, and from Coast to Coast, different tribes carried on their ancient arts. The Indians encountered by Jacques Cartier in 1534, at the sites of their large villages along the St. Lawrence River, were of Iroquois stock. They, like their relations in New York state, were skilled in the arts of making weird masks and wampum, as well as interesting pottery, which provide fine, strong designs for us to use.

The early French settlers, in the 16th and 17th centuries, who created their own interesting part in Canada's story, came from Medieval Normandy. They brought with them many of their native crafts. Many of these are still practiced in the fascinating Province of Quebec. Some of them are very fine; their woven scarves, the ceinture fleche worn by the famous voyageurs, or hunters; their interesting homespun cloth; catalogue rugs; beautiful church carvings and silver; and the exquisite embroideries accomplished by the nuns. These provide a never-ending source of design for those who wish to search for it; providing old-world charm in our modern new world. Their quaint colorful villages, with houses of unique style, are an inspiration to artist and craftsman alike; as are their sleds, carts, and costumes. French Canada can provide much inspiration to the craftsman; as colorful and picturesque as anything found in pre-war Europe.

In Ontario and the Maritime Provinces of Eastern Canada, the crafts of the early pioneers from the United States may be found. The early settlers came to those Provinces as United Empire Loyalists when political differences made them seek new homes in the wilds of Canada at the time of the War of Independence. They brought with them the typical colonial arts and crafts; quaint wrought iron, the spinning wheel, and hand loom; the fine lines of Puritan furniture, even the typical log cabin. The student interested in historical research may find much to intrigue him in the fine museums at Toronto and Ottawa. There are lovely designs still to be found

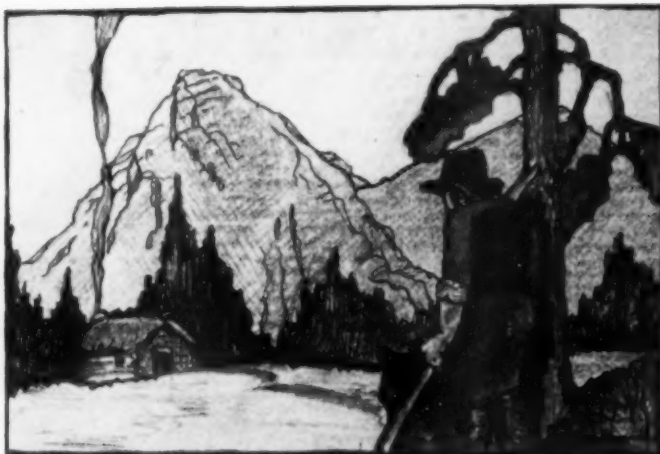
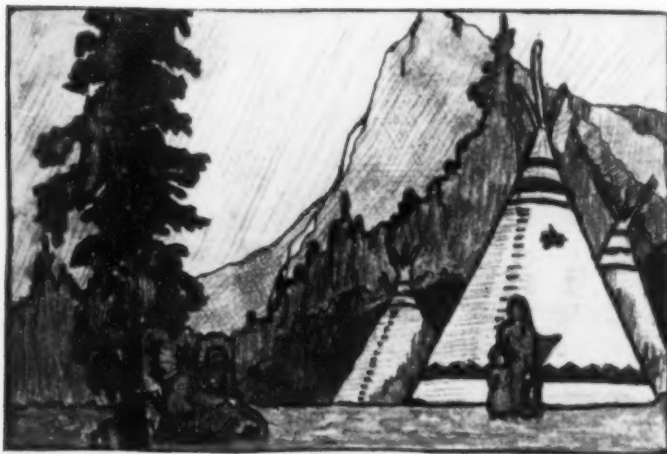


Water color and ink drawing of a Blackfoot Warrior about the time the Mounted Police reached Alberta in the 1870's. This drawing is based on early photographs. The headdress is now obsolete. The type of coup-stick, each feather denoting a scalp, is unusual, and the gun case is old style. Their beadwork is a most interesting source of design. By Geneva Lent.

in heirloom hand-woven spreads; old patchwork quilts, and hooked rugs, in these Provinces. No finer rugs were made anywhere than in New Brunswick, where the craft is still carried on.

Although the natural scenic beauty of Canada from Nova Scotia to Vancouver Island provides a source of unlimited design, rich beyond compare, with hills, lakes, rivers, and fine old trees, it is the Western Provinces which can give much untouched wealth of inspiration to the artist. It is not long in years since Western Canada was first "discovered" by the white man; especially the Prairie Provinces.

Alberta was the happy-hunting ground of the Red Man for centuries after Quebec first had its French settlements. During the 17th and 18th centuries a few daring hunters and traders for the French fur companies, and the Great Hudson's Bay Company, penetrated as far as the Rockies. But the famous red-coated Mounted Police (Royal Northwest Mounted Police) did not come until the 1870's to make the Canadian prairies safe for settlers. The great Plains tribes of Blackfeet and Crees hunted the immense herds of buffalo far and wide. The Blackfeet had their own striking way of life in their skin tepees, and created their own fine crafts and patterns. A young squaw was taught a few fundamental geometric forms when quite young; these she evolved into intricate symbolic patterns for her bead work. Porcelain beads were first brought from France as trade-article in the 17th century; but the designs interpreted in these beads were ages old, used in porcupine quill work on beautifully tanned buckskin. These old quill designs offer the modern artist unlimited scope for designs suitable for silks, rugs, etc.



Crayon and Ink Illustrations by Geneva Lent

In the Indian country was much big game which attracted white traders. This game itself provides fine decorative forms, such as the elk, moose, buffalo, beaver, bear, mountain sheep, and goat. These may be modelled in potters clay, or used as motifs in embroidery. The cougar or mountain lion is one of the most graceful of beasts, and has been used for designs in bronze.

The long line of bright mountain peaks seen for eighty miles or more out on the prairie, provide unlimited source material for the landscape artists and craftsmen. The skies over the Canadian plains are often magnificent, with wonderful cloud forms, and in the foothill country, great Chinook arches of bright blue at the horizon, below a canopy of soft gray, can never be forgotten. Even the vast wheat fields, grain elevators, freight cars, small prairie towns, barbed-wire fences, farm homes, are decorative when treated intelligently and imaginatively. The wild flowers of Canada are beautiful; the orange mountain lily, the Indian paint brush, the wild artichoke or sunflower, the prairie bluebells and wild rose—to mention a few of thousands, hold infinite possibilities for the decorative artist. The wild birds of Canada, including the wild geese and ducks, the mapgies, and meadow-larks are striking motifs for design. British Columbia is perhaps the most interesting Province in the Dominion from the standpoint of native humanly-inspired design. When the first white men came to the West Coast of Canada, in the middle 18th century, the great explorers—Russians, Spaniards, British—they found a strange Indian civilization extending from Alaska down into the northern part of the State of Washington; a cruel, gifted people, who lived in large cedate communal houses; who fished from beautifully designed cedar canoes; who carved striking totem poles, dance masks, and chests; who wove most beautiful blankets from mountain goat and dog wool.

These Indians, whose culture differed so greatly from that of any other tribes in America, were truly great artists. This great gold mine provided by their pre-white-man crafts is still not fully appreciated. They left a *language of design* both intricate and unusual, in their carving and weaving. These motifs can be used in many ways by modern artists. It is not perhaps generally known (or as well known as it should be), that "modernism," as we know it, of the French School of Picasso, is definitely based on the art of the British Columbia Indians, as well as on that of the

Eskimo and Congo Negro. About 1880 the best of the tribal Indian dance masks of the British Columbia Indian tribes, carved from cedar, were taken to museums in Paris, Berlin, and London. From them the *modernists* derived their inspiration. They were tired of over-elaboration and sophistication. They turned to the *primitive* for something fresh and new. There is still much in the way of design to be taken from these beautiful carved cedar poles and chests; their lovely hand-beaten silver bracelets; their horn spoons, and carved slate dishes; from their exquisite cedar-root baskets.

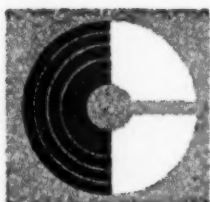
The far north of Canada, within the Arctic Circle, must not be forgotten as an important craft source. The pre-Eskimo and Eskimo people were and are great artist-craftsmen, particularly as carvers of ivory. They are also most wonderful needleworkers, making waterproof garments of the intestines of animals, as well as of pieced embroidered hide. Their homeland, with its vast expanses of ice and snow; their clever snow-block houses, sleds, skin boats, and beautiful weapons, offer much to the design.

*The natural is always the beautiful!* The designer who comes to Canada without prejudice and pre-conceived ideas will find unlimited source material; enough for two or three lifetimes! Canada is still unspoiled, and for the most part artistically unselfconscious; although Prophets see a Great School of Canadian Art emerging, as already exemplified in her famous *School of Seven*. Because of Canada's vastness and diversity; her population of varied, slowly-amalgamating peoples; her very "newness," her appeal is unique. While a great part of Canada's population springs from the British Isles, or is French-Canadian, many European nations sent their children to Canada to make homes within the past fifty years. These "New Canadians" came from the Ukraine, Czechoslovakia, Poland, Iceland, Norway, and Sweden, to name only a few sources. Many of these people brought their art and skills with them to contribute to Canada's composite story. The large annual craft exhibitions show examples of their fine work.

Any American artist—young or old—who wishes fresh inspiration and strong new design material, should pay Canada a visit from Coast to Coast, and stay long enough to study the different source material offered by each of her beautiful Provinces. They will find themselves well rewarded.

Why not be an explorer, and, like Columbus, discover *North America* for yourself!





## ANADA as seen by ITS PAINTERS

WALTER ABELL, Supervisor of Education at the National Gallery of Canada

**I**F YOU were to cross Canada from Coast to Coast, I venture to say that two of the things you would remember longest would be the rugged scenic beauty of the wilder parts of the country, and the quaint old-world charm of rural French Canadian life in the Province of Quebec. Were these indeed your most vivid impressions, you would have responded to Canada in precisely the same way as some of her best-known painters. Wild northern landscapes and the French Canadian scene have been two of their chief sources of inspiration.

Interest in the Canadian wilds, so far as painters were concerned, began during the years before the first World War and culminated in the work of Tom Thomson and the "Group of Seven." A number of young artists, commercial designers for the most part, were seeking new sketching grounds for their holiday excursions. Most of them lived in Toronto. Off to the north and west lay a wild and splendid region of rocky forested hills, broken by rivers, lakes, and islands without number. Gradually the artists found their way into this exciting territory.

Like all city-dwellers, these young Canadian painters felt a thrill of refreshment and delight as they contemplated the unspoiled natural beauty of their vacation haunts. Being artists they also felt something more. As they sketched the wild scenes around them, they became aware that here was creative treasure; here was subject-matter for a new movement in Canadian landscape painting; subject-matter which up to that time had been relatively little used, yet which in some mysterious way seemed linked with the spirit of Canada.

A work of art, of course, is more than a subject. It is a way of seeing and presenting a subject. It has qualities of style and design. In a fine work of art these qualities are in harmony with—are evoked out of—the emotional stimulus of the subject to be represented. Our young Canadian artists soon realized that their customary ways of painting were not adequate to their new northern subject-matter. It was bigger, bolder, more dynamic than anything they had attempted to paint before. It challenged them to evolve a style capable of transmitting its force and grandeur. They simplified their forms, strengthened their color, strove to convey through vigorous designs the same bold rhythms which the north country awakened in their hearts. Eventually they achieved their purpose: their pictures caught the spirit of the northern wilderness. Rejected at first by a public accustomed to more conventional fare, these pictures later won their way into the mind and



*Courtesy National Gallery of Canada*  
Northern River by Tom Thomson

heart of modern Canada and became for many Canadians a symbol of their national aspirations.

A score of Canada's best known artists of the First War and inter-war decades contributed to this development. At one time, several of them banded together to hold joint exhibitions under the title of the "Group of Seven." If space permitted, it would be worth our while to study the work of all the leaders of this movement. As it is, we must confine ourselves to one or two representative artists. Let us take Tom Thomson and Lawren Harris.

Tom Thomson, born on an Ontario farm and all his life escaping to the woods whenever possible, was intimately attuned to the mysterious life-forces of forest and lake. His pictures convey a sense of the complexity of nature while at the same time they make one feel its underlying harmony. They catch something of that "essence" of things which is characteristic of all great art. Deep colors, touches of garnet often among them, give some of his pictures a subdued splendor akin to that of stained glass. "Northern River," which is included among our illustrations, is a typical example.

Lawren Harris' work is starker, in some ways more elemental, than that of Thomson. Harris pursues the grand simplicities of nature—light, air, and space, as they interplay over the surface of the Great Lakes; the almost geometrical forms of mountains above the timber line. Eventually his search for inspiring struc-



Heavy Going, Camp Borden, by  
A. J. Casson, R.C.A., P.O.S.A.  
(Contemporary)

Courtesy Art Gallery of Toronto

tural forms lead him as far afield as the peaks of the Rockies and the ice fields of Ellesmere Island a few hundred miles from the North Pole. "Bylot Island" is a characteristic example of his arctic paintings. In keeping with his subjects, and no doubt also with his own preferences, cool colors dominate much of Harris' work: blue, green, white—or again his arctic scenes may be pervaded by a solemn dusk of violet.

Other leaders of the Group of Seven movement, I can only mention by name. They include Arthur Lismer, A. Y. Jackson, J. E. H. MacDonald, F. H. Varley, Frank Carmichael, and A. J. Casson. The inspiring story of their artistic conquest of the wilds can be found in full in F. B. Housser's book, "A Canadian Art Movement."

I said that a second important theme in Canadian painting was rural life in French Canada. In this case there has been no organized movement such as the Group of Seven, but individual artists in almost every generation have felt the spell of old Quebec and have interpreted some aspect of it in their pictures. First among them was Cornelius Krieghoff, an adventurous young Dutchman who, toward the middle of the 19th Century, left his own country to seek his fortunes in the United States. Meeting a French Canadian girl in New York, he fell in love with her and followed her to Canada, to become the jovial interpreter of French Canadian pioneer life. In his pictures, which lack of space unfortunately prevents us from illustrating, we see the peasants, or *habitants* stopping their sleighs to talk with each other along frozen roads, arriving with supplies at their frontier homes, merrymaking at their parties and winter sports.



Courtesy Art Gallery of Toronto  
Evening, Isle of Orleans, by Horatio Walker (1858-1938)  
In the Collection of the Art Gallery of Toronto

A generation later French Canada found another interpreter in Horatio Walker. This artist approaches his subject in a different mood: more serious, in some respects perhaps more penetrating. He shows us the *habitant* as the toiler of the good, and sometimes not so good, earth—the laborer ploughing stubborn fields with his oxen at dawn or crossing himself before a wayside crucifix at dusk. "Evening, Isle of Orleans" shows this artist's style. Like much of his other work, it was painted on the Isle of Orleans in the St. Lawrence River near Quebec. Walker, who lived from 1858 to 1938, is one of the Canadian painters best known in the United States. Examples of his work can be seen in many American museums and private collections.



Village in the Laurentian Mountains by Clarence Gagnon (1881-1942). In the Collection of the National Gallery of Canada, Ottawa

Courtesy National Gallery of Canada



Bylot Island by Lawren Harris (Contemporary)  
Courtesy National Gallery of Canada

A third name inevitably comes to mind in any discussion of paintings of French Canada: the name of Clarence Gagnon. Gagnon's favorite subjects are the quaint villages of the Laurentian mountains—those same villages in which delighted tourists sense an old-world atmosphere rarely experienced on this continent. The "Village in the Laurentian Mountains" found among our illustrations is a characteristic example.

If you want to read a deeply felt story of life as it is lived in these villages and on the remote farms of the back country beyond them, get a copy of Louis Hemmon's novel "Maria Chapdelaine." Incidentally, Gagnon himself illustrated an edition of this novel in color, but copies of that edition are now so rare that they are likely to be found only in the hands of collectors. Like the artists of the Group of Seven, Gagnon worked in relatively modern manner, using light and often bright colors which catch the crystalline at-

mosphere of the Canadian winter and give sparkle to his pictures.

Both the northern wilderness and *habitant* life typify something characteristic of Canada: something which impresses visitors from abroad and which at the same time is dear to Canadians themselves. Yet both these themes, if one stops to think about the matter, lie outside the main current of present-day Canadian life. If you were actually to take the coast-to-coast journey imagined above, wild landscapes and Laurentian villages would not be the only scenes to meet your eyes. Much of the time your way would lead through towns and cities, past farms and factories, like those with which you were familiar in the United States. Canada is, in short, a modern nation and no modern nation can devote its main energies to the contemplation of the wilderness or the enjoyment of quaint folk-ways from the past. Pressing problems of social and international reconstruction call for attention. Ways must be found to create a world free from war and from want.

Canada, like the rest of the world, is becoming increasingly conscious that her destiny depends on how she faces these great issues of our time. As this consciousness grows upon her, many Canadian artists find that their thoughts detach themselves from scenic effects and rural charms, and center on subjects closer to the nation's present problems and future destinies. The result is a shifting and broadening of themes which preoccupy painters in Canada. Jack Humphrey in St. John, New Brunswick, and Henri Masson in Hull, across the river from Ottawa, are giving us portraits of the byways of Canadian cities consciously concerned with picturesque groups of tumbled buildings. I suspect that these artists are unconsciously preparing our minds to ask when modern housing and community planning will come to all Canadians.

(Continued on page 270)

# HANDI- CRAFT in CANADA

JOHN MURRAY GIBBON

President, Canadian  
Handicrafts Guild  
Montreal, Canada



Dokhobor Spinning, Brilliant, B.C.

*C. P. R. Photograph*



*C. P. R. Photograph*

Habitant Rug by Mrs. Cimon, Bay St. Paul, Quebec

Although like the United States, Canada has tended for the last seventy years to become a machine-minded country, handicraft was the usual way of getting things done so long as it was a pioneer country, and handicraft is experiencing a renaissance. So far this renewed interest in handicraft has affected chiefly women in rural areas, but with the demand among members of the armed forces to use their hands on hobbies in their spare time, and with the increased use of handicraft in occupational therapy in military and convalescent hospitals, men also are coming again into the picture.

In this handicrafts of the French Canadians, notably in embroidery, weaving, and woodwork, one can find some of the distinctive attainments and social backgrounds of a race which brought from France the

civilization of gentlefolk, artisans and peasants of the seventeenth and early eighteenth centuries. The Ursulines with their needlework and the woodcarvers brought to New France by Monseigneur de Laval did their finest work for the churches and chapels built in the new parishes. The weavers were governed more by domestic requirements, which became urgent owing to the interference with the supply of imported fabrics from France in the early 18th century.

Handicrafts were kept alive in rural French Canada through their association with folksong. Women sang and got folksingers to sing to them while they spun their thread and wove their homespun, and so the hours passed very pleasantly, particularly in winter. Then came the inevitable drift to the city. This the Provincial Government of Quebec has endeavored, and with some success, to arrest by organizing in nearly one thousand rural parishes Circles of Farm Women, the object of which is to make rural life more attractive by encouraging handicrafts as a means of beautifying the home.

Out of this movement has grown a quite remarkable return to handicraft, particularly spinning and weaving, which had been major activities among the French Canadians for two centuries, but which were passing out when mail-order catalogues and travelling salesmen promoted printed textiles and factory made goods.

Membership in the Circles is voluntary and is limited to women of 16 years or older. Annual dues are a dollar per member, and each dollar is matched





Pottery by Erika and Kjeld Deichmann of Moss Glen, N. B., internationally celebrated designers and craftsmen



by a dollar from the Government up to a total of \$50 per Circle. To this is added a special subsidy of 50% of the cost of purchasing a loom, and a subsidy to the Regional Federations of Circles not to exceed \$150 per Federation to cover the expenses of study courses and regional exhibitions. The Circles must qualify for their subsidies by cultivating according to model methods a garden, a poultry run, a beehive, and a home industry (handicraft), or at least one or other of these special activities.

One result has been that there are now 60,000 looms and 100,000 spinning wheels being worked in farm homes in the Province of Quebec. Instructors have been trained at the Government School of Handicrafts and Home Economics to conduct courses in spinning and weaving, while the nuns of the teaching Orders cooperate by adding these handicrafts to their instruction in needlework. Every convent-bred French Canadian girl has always been taught to sew and knit.

Coming to the handicrafts of the English-speaking Canadians, the first large tide of British immigration came from the United States in 1783, with the United Empire Loyalists, 35,000 to Nova Scotia and New Brunswick, and 15,000 direct to Upper Canada (now



Basket Weaving by Salish Indians, Pacific Coast, B.C.

Ontario). Those arriving in the Maritimes are described as belonging to more well-to-do classes than those who came to Upper Canada. The United Empire Loyalist womenfolk had the average culture of the Colonial Dames, and these were inclined to pride themselves on that culture. Indeed the incentive to the American Revolution is said by some historians to have been due more to resentment at the patronizing attitude of visiting Englishmen than to any objection to the taxation on tea.

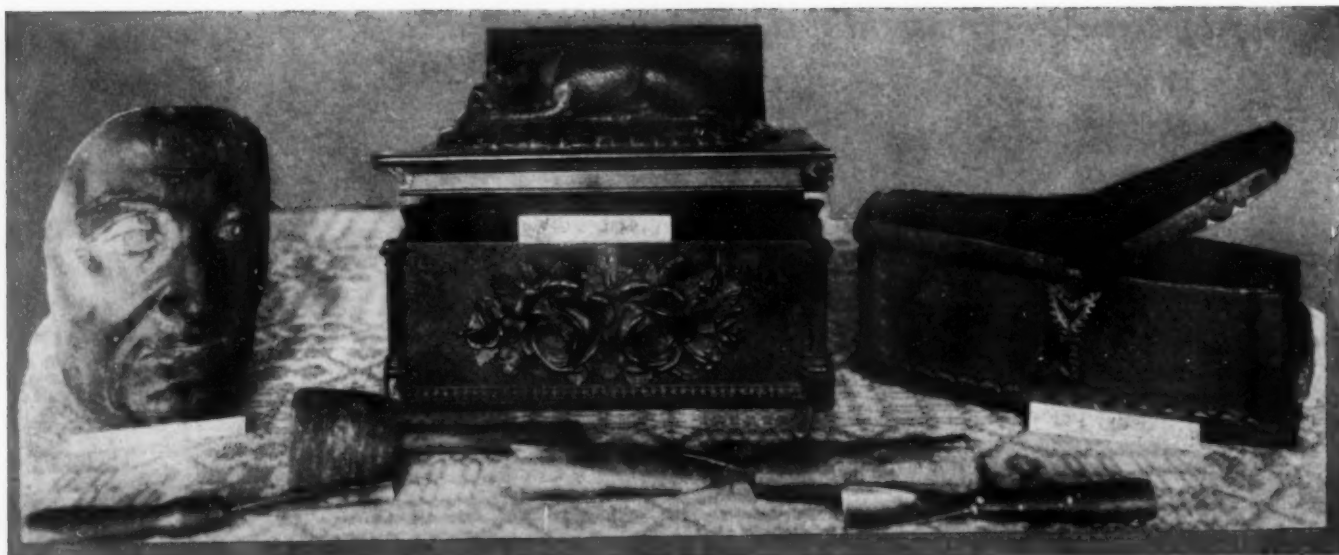
Helen Mowat, in her "Diverting History of a Loyalist Town," describes the landing from a fleet of the United Empire Loyalist exiles at St. Andrews, New Brunswick:

The ships anchored in the harbor and the small boats were lowered and the gallant gentlemen, in their powdered wigs and plum-colored coats and three-cornered hats, helped the ladies to alight. How quaint and delightful a picture? Those courteous gentlemen and gentle and courageous ladies, in silks and quilted petticoats, tripping over the sands to their new home.

The hooked rugs of Nova Scotia probably stem from the American Colonies before the Revolution. These in turn are said to go back to Jacobean English and Scottish sources. Some of the patterns, however, have acquired a Canadian atmosphere through the introduction of Canadian birds and flowers.

The British who came to Canada in the second half of the 19th Century were already children of the Machine Age, unless they came from the remoter districts of Ireland and the Scottish Highlands and Islands.

One form of handicraft, however, survived the competition of the factory-made article, namely



Wood Carving by Louis Jobin, Canadian Artist

needlecraft in the form of embroidery, crochet, and knitting. Needlecraft was flourishing in England previous to the Norman Conquest and has been actively pursued by British women ever since. Today these bring their needlecases with them to Canada among their settler's effects.

All the skill in handicraft, however, does not belong to Eastern Canada. Weaving is quite active in Manitoba and embroidery is a favorite pastime, particularly among the so-called New Canadians or recent immigrants from Europe. There are Weavers' Guilds in Vancouver and Victoria, B.C. One of the outstanding weavers of tapestries is Mrs. Bruce Chown of Winnipeg, and a prize winner in international exhibitions of embroidery is Geneva Lent of Calgary, author of a delightful book recently published entitled "Needlepoint as a Hobby" (Musson Book Company). Mrs. Bruce Chown favors a Norwegian technique in her weaving and has recently chosen fairytales for her subjects, though she is a believer in Canadian themes. Geneva Lent specializes in cross-stitch, which is perhaps the oldest and most widely spread stitch in the world. Her needlepoint picture of Mount Assiniboine in the Canadian Rockies is internationally known.

One should not overlook the American influence which has both helped and hindered the development of needlecraft in Canada. It has hindered through its promotion of goods that are machine made, and it has helped through the syndication of patterns and designs for embroidery and crochet through Canadian publications. A recent survey has shown that syndicated patterns with American designs reach the attention of four and a half million Canadian readers

(the population of Canada is under twelve million) and are bought by at least a million of these.

Pottery has recently enjoyed a revival in Canada. Two Danish immigrants, Kjeld and Erika Deichmann, have established quite a name for themselves with highly original ceramics made at Moss Glen, New Brunswick. Excellent pottery is turned out in several communities of French Canada. The Canadian Guild of Potters flourishes in Ontario with an annual exhibition at Toronto. Saskatchewan and British Columbia can also boast potters of distinction.

Woodcarvers have found their outlet mostly in the decoration of churches, though there are carvers who cater quite successfully with whittled animals and toys for the tourist trade. Metalcraft in Canada always owes much to the patronage of church architects.

So far I have dealt only with the handicrafts of the White Canadians. But the most persistent craftsmen and also the most original are still the native Indians, who in their basketry, their leatherwork embroidered with porcupine quills or beads, their carved and moulded woodwork, their engraved metalwork, particularly on the Pacific Coast, have never lost their innate genius for creating beautiful things by hand.

The Canadian Handicrafts Guild, with headquarters in Montreal and with branches and affiliations throughout Canada, is the recognized leader in the promotion of handicrafts. It is a voluntary organization working without subsidy but delegated on several occasions by the Canadian Government to organize Exhibitions of Canadian Handicraft for display in the United States and Great Britain.





# SKETCHING in the GASPÉ

HELEN RUTH HUBER  
Art Instructor, Gary, Indiana



**I**N 1534 Jacques Cartier set foot on the coast of Gaspé and claimed it for the king of France. Since that date, time with modern inventions has mattered little to these simple naïve folk of Gaspésie. Their culture is a handicraft one. The long winter evenings keep the families snowbound at home and from these hemmed-in hours result the beautiful hooked rugs, wood carving, and weaving of the province.

Too many visitors to Canada see the cheap commercial rugs and take their unaesthetic qualities as representative of the craft. Fortunately this is not true; some of them can be ranked with tapestry, so exquisite is their workmanship. The wood carving inspiration springs directly from their own lives. We see the game animals of the province, the moose, the deer, the bear, and the game birds, but best of all are the honest little figures of the Gaspésians going about their daily work of fishing and working in the fields.

The weaving is the homespun variety used in blankets and for everyday textiles. Spinning is a household activity, too. In summer along the route you can see the wheels whirring away outside the door, preparing next winter's wool supply.

The best way to see the life of the Gaspé is to motor, a mode over, perhaps, for the duration. You will find a good highway, never crowded because the Gaspésian still prefers his horse and buggy. It is possible to go by train, bus, or boat from Quebec.

Along the southern side of the mighty St. Lawrence, the route begins uneventfully, but after you pass St. Flavie you have the feeling of going back in time, of being shut off from the rest of the world, of a civilization that is four hundred years past and still marking time.

The road wiggles over the foothills, swoops around a curve and down under a covered bridge and up you go on the other side of the incline. To engineer and maintain the highway is a tremendous feat. The road had to be blasted from solid granite all along the northeast coastline. The surveying was done through dense, primeval forest, hacking every foot of the way. Flanking the road in many places are impenetrable pine woods. Ten feet from the highway, without a guide, you would be lost.

On no highway does the motorist have a greater thrill; at times you skirt the shore on the level of the

sea, then you rise over tall granite capes, looking down a thousand feet to the cold blue north Atlantic. You have hardly recovered from the magnificence of the rugged coastal view, when from around the bend appears an unaffected little fishing village possessed of enough charm to inspire twenty paintings.

Life is lived leisurely here, when the time is free, because at best each "habitant" has a hard existence. The villages are isolated in coves, and to call on one's friends means either a long trip around the shore or a hard climb over the mountains since only the few can own and maintain a horse. Despite this difficult existence with little money, poverty was only evident in one village along the route. These Gaspésians are proud, sturdy, self sustaining folk, needing less for comfort than those pampered by labor-saving devices. In Gaspé things are done the hard way.

Lest the traveller be frightened, abolish your fear; your stay will be pleasant and comfortable. You will find excellent hotels, wonderfully good cabins, with superb views, and food to please even a gourmet. Their outdoor oven-baked peasant bread is something remembered long after the journey home.

Percé is more frequented by artists than any other town along the peninsula. The coloring here is of an ever changing richness, from rust-browns to red-violets on the rocks. The sea runs all the tones of blue-green, azure, and ultramarine, while the sky may be a soft cobalt at one hour and an El Greco view of Toledo at another. To really know the true lure of Gaspé go to the towns like St. Antoine du Morne or St. Louis des Monts, away from the summer resort atmosphere, to the real fishing villages. Live in a cabin close by, watch the cod fleets go out and come in with their catch or, better still, arrange to go on a night trip with the fishing boats, coming in before dawn.

For the art teacher who likes to sketch in the summer, whatever her medium may be, she will find scenery to go with it in the Gaspé. One may have mountains, the sea, fishing villages, turbulent streams, and inland lakes of unsurpassed beauty. Variety was the keynote of nature in making the northeastern tip of our hemisphere. The country has not been so overrun by outsiders to be spoiled. To speak French is still a great asset but the traveller can manage nicely in all the hotels and cabins with English.

You will be enriched by a visit midst those kindly folk of Gaspé.



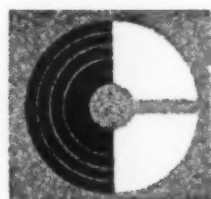
Figurines carved from Juniper  
Roots by W. Garstang Hodgson,  
a rancher of Dorothea, Alberta,  
Canada







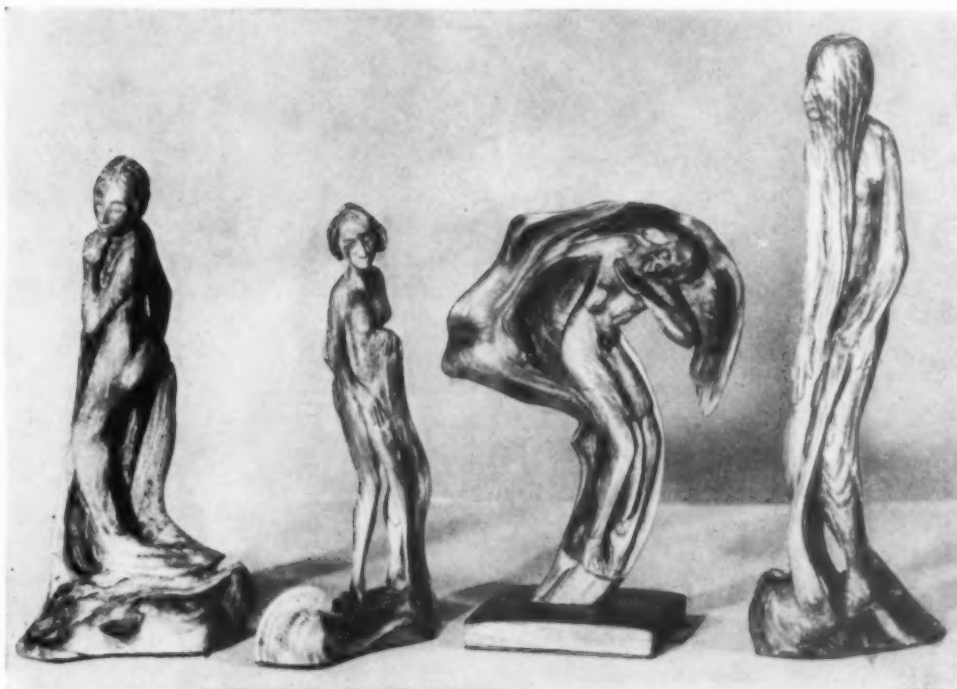
# HERE'S BEAUTY



# in the COMMONPLACE

**AN ACCOUNT  
of the HOBBY of  
W. Garstang Hodgson  
a Rancher of Dorothea  
Alberta, Canada**

Written by  
**DORA H. CAMPBELL**  
from information supplied by  
Miss Geneva Lent



Figurines carved from juniper roots by W. Garstang Hodgson

**A**NYONE travelling across the wide, wind-swept prairies of Alberta for the first time, is appalled by the dreary monotony of the scene—miles and miles of rolling grasslands, sunburnt, dust-ridden—with not a tree in sight. Yet even amid the barrenness of Alberta's dry belt, people of vision are finding inspiration in unexpected places.

W. Garstang Hodgson, a lad of 15, came to western Canada in 1900 from northern England—came, saw and was conquered.

He obtained work on a stock ranch and soon became an expert horseman. Later he purchased a ranch near the frontier town of Dorothea, Alberta.

Perhaps his early training in the monastery of Ampleforth, Yorkshire, had developed in him the powers of observation and of utilizing whatever lay close at hand. At any rate, ere long he was collecting dinosaur bones from the valley of the Red Deer River for Toronto University and Eastern Canadian museums; moths, butterflies, and other insects for the Rothschild Institute.

Although he had had no actual training in wood-carving, he had seen the exquisite workmanship of the monks and, in his boyhood home, Barrington Hall, had been surrounded by many beautiful examples of carving and sculpture. So here in Alberta it soon became his hobby, first utilizing the bark of the cottonwood trees that grew on the river bank and carving on it Indian heads in relief.

One day as he was crossing a coulee, his pony tripped and lost a shoe. Mr. Hodgson, investigating, found the shoe entangled in a juniper root. Something in the twisted lines of the root caught his imagination and led him to take it home. Following the general grain of the wood he experimented with his carving tools until finally he held in his hand a crude little Indian figure.

He was fascinated and, collecting other juniper roots, tried again. Determined always by the lines suggested by the grain of the wood, other tiny figurines would emerge. Over 300 were carved before he was really satisfied with one.

His carving tools were not always suitable, so he made his own from the magneto of an old Ford car, and forged them on the ranch forge. The handles he made of deerhorn.

Soon he had quite a collection of figurines, no two alike, but connoisseurs pronounce them perfect. Among them are to be found depicted the serenity of a nun, the wild abandon of Salome the dancing girl, the stoicism of an Indian, the ascetic qualities of Mahatma Ghandi. Often the completed figure bears no resemblance to the one first suggested by the twists of the root.

The coloring, a rich brown streaked with a lighter almost a creamy tone adds to the richness of their beauty. Sometimes the white juniper is used, but the red juniper has a richer, warmer coloring and the roots have more interesting twists.

# INDIAN ART HANDICRAFTS of Eastern Canada

DR. FRANK G. SPECK  
Professor of Anthropology  
University of Pennsylvania

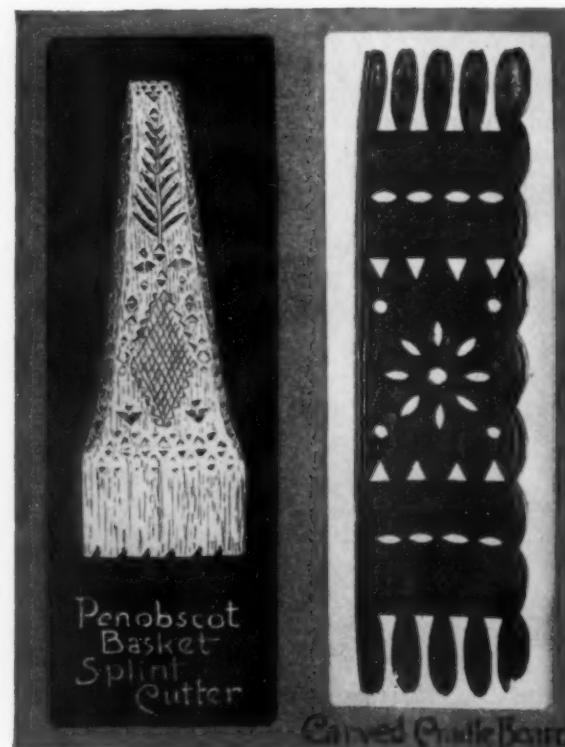


**W**HAT the Indian groups of Eastern Canada possess characteristics of art design which have puzzled a number of historians is now a well established fact. Two points of view have developed in the discussions carried on in print concerning the source from which these ornamental designs may have been derived. Dr. Marius Barbeau has ably defended his view that the whole of the art content of the Algonkian-speaking tribes of the Canadian provinces within the area of early French influence have acquired and developed their decorative patterns from the convents of Quebec since 1669. Then Indian girls were taken into these cloisters and taught crafts that carried over the floral designs of the European art tradition dating from the Renaissance period. This is one judgment upon the question. It is still adhered to by those who seek to find a European origin for many practices and ideas recorded among the Eastern Indians by investigators beginning with the Jesuits of the 17th century and onward. The other assumption is that the Indians of Eastern Canada encountered by the early narrators possessed an art tradition of antiquity which antedated the coming of the French, which expressed itself in body-tattooing, in painting and etching on bark and skin in the form of patterns which have survived down to the present time in certain areas where conservatism prevails. Both schools of reasoning in the matter agree that there has been influence upon the growth of Canadian Indian art in its later history through imitation and adoption of figures traceable to the Renaissance.

In this article an outline of the characteristics of the designs themselves and of the processes employed in producing them will be given to demonstrate the grounds upon which the writer bases his feeling that the second explanation holds more weight. The lack of archaeological evidence for the types of design in the recent art of the area has been met by Dr. Quimby who finds analogies between some modern curve patterns of the woodland tribes and those of the mound builders. Another line of reasoning in support of the idea of aboriginality of the curvilinear plant-like designs and some of the straight-line figures lies in the fact that the processes of producing these decorations are processes of extreme age in the



BIRCH BARK BASKETS  
TIMAGAMI BAND



Penobscot  
Basket  
Splint  
Cutter

Carved Girdle Board

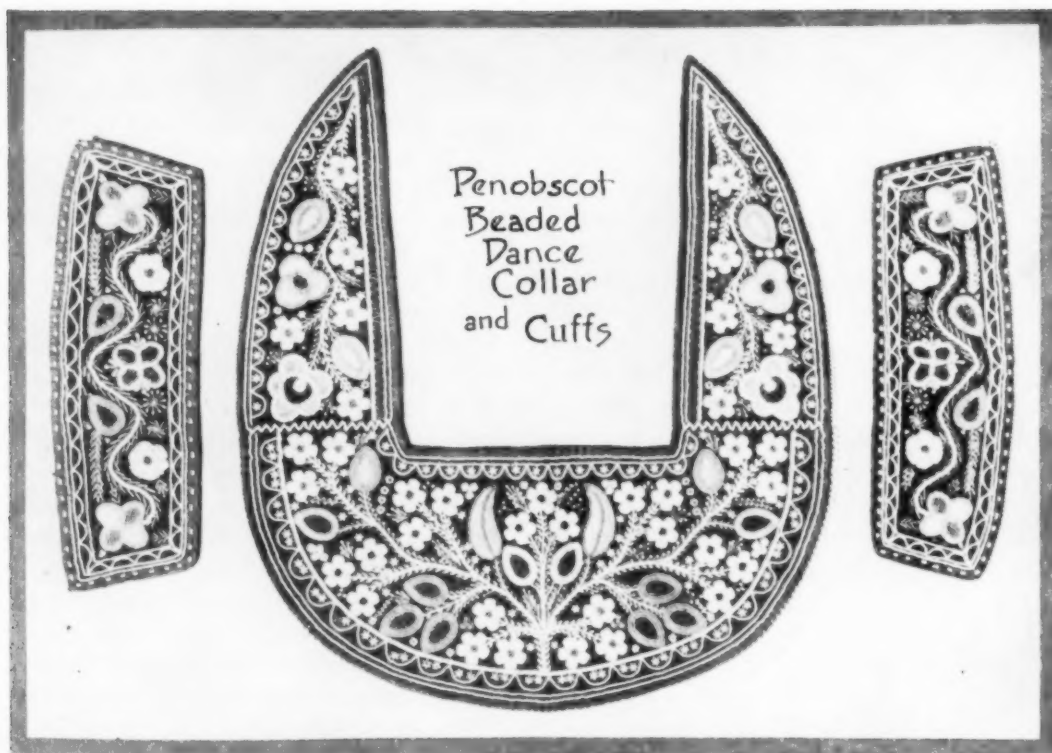


woodland cultures. Indian art of the region is closely associated with the use of birch bark and animal skin in total economic service, as we shall see. These materials derived from nature go back to remote times in the North. We assume that if one is old and pre-European the other is also most likely to be. "There is a common impulse among all people in their earlier environment when dependent upon hand-made articles for homes and everyday use to decorate them with carving or coloring to add to their beauty and attractiveness." This is one of the axioms of ethnology. It is then the purpose of this brief résumé to describe both the features of decorative design and symbolism and the types of objects in use among the hunting semi-nomadic tribes of the Canadian area under consideration as a basis for the treatment of their art history. The discussion offered here is drawn from art collections made over a number of years among Indians of Canada from the Ojibwa of Ontario, the Algonquin of Quebec, to the Montagnais and Naskapi of the Labrador peninsula, and the various Wabanaki tribes, Micmac, Malecite and Penobscot, of the Maritime Provinces. Series of specimens obtained by the writer from these tribes are to be seen in the exhibition halls of the National Museum of Canada, Ottawa; the American Museum of Natural History and the Museum of the American Indian, Heye Foundation, New York; in the Peabody Museum, Salem, Massachusetts; the Denver Art Museum; the Philbrook Art Center, Tulsa, Oklahoma; the Reading Public Museum, Reading, Pennsylvania; the Delaware County Institute of Science, Media, Pennsylvania; and the University Museum, University of Pennsylvania.

One of the many perplexing problems in North

American art is that of the floral designs in bead-work and silk work predominating in the decorative embroidery of the tribes of the North and the Northeast. It has been assumed without much question that they are primarily of European derivation. And yet, in view of the individuality of the floral patterns in composition with curved lines, the involute or double curve, in the art of the Wabanaki peoples south of the St. Lawrence and the Cree-Montagnais to the northward, the closely related painted figures of the Naskapi and the etchings on birch bark of the Montagnais sub-tribes, an antiquity is indicated for the whole design registry which would seem to antedate the separation of these Algonkian populations. Since the aboriginal content of Naskapi patterns has not been, and hardly can be questioned, we are left to infer that a native background exists for the plant, flower, and tree curved designs of the whole North and Northeast. The animal figures have not been seriously questioned in this respect. In one case, that of the Wabanaki, the conventional representation was that of political subdivisions, chieftainship, the council body and similar concepts—in itself a unique phenomenon for North America as far as is known. For the corresponding region north of the St. Lawrence a tree and floral significance have also been known for some time, but its wide application to dream life was then not comprehended. Now through increased intimacy with the inner life of the nomads of the Labrador peninsula, a series of viewpoints resulting from study in the field have gradually crystallized into a scheme of pictorial symbolism. The prevalent floral and animal patterns are found to have associations with dream life and the control of





animal and plant spirits. These revelations open new vistas into Canadian Indian art functioning, and alter our attitude toward floral representation in America.

Among the native bands between Hudson Bay and the Atlantic the hunter relies upon the guidance through dreams and inner thoughts given him by his "soul-spirit," a form of spiritual presence, for his success in securing game. Herein lies the source of his material existence. He dreams for a living as literally as one may say that he hunts, traps and fishes. His theory is that one possesses a soul which works in his behalf in this manner of overcoming the spirits that control the movements and destinies of animals which provide his subsistence. Without this spiritual aid the hunter is powerless. Yet the individual's soul-spirit requires certain things of its human possessor which are revealed in dreams. In brief, we come to the point that one of the requirements is that objects, creatures, plant figures, colors, and other forms be represented graphically or symbolically in art. Thus art has magic value in native esteem among these hunting bands. To ignore dream promptings would be to invite failure in life's endeavors. A high degree of individualism then results in artistic effort. Symbolism is emphatically an individual talent. The designs are highly varied, and yet a style is traditional in the art of the area considered. The widespread occurrence of florality in the patterns is one tradition. Local materials and techniques or methods of working with them determine the limitations of the art field. This accounts for the fundamental use of birch bark and skin as mediums of expression.

A realistic plant symbolism appears to have been the ruling motive in the double curve designs and

also many of the others. Geographical and landscape representations are not lacking among them. The interpretations, however, as may be imagined from the complexity and randomness of the curve interiors, are by no means rigid nor even general. Each artist after starting the decorations with the conventional double curves fell upon his own ingenuity in filling in the middles with what looked to him like this or that plant or what seemed to him like some picture. In consequence of this individual play of fancy it is hard to get interpretations for designs except from those who have created them. Nevertheless through all the freedom of style a number of conventionalities are maintained which give a homogeneous tone to the designs and make them decidedly distinctive. Such, for example, are the cross-hatched ovals and triangles, the spreading curves, the hump in the middle of the curves with the central embellishments on it, the embellishments midway on opposite vertical sides and those flanking the central elevation, and the peculiar little parallel lines so often seen in the two last mentioned places.<sup>1</sup> By thus assembling the common peculiarities which run through most of the designs in one tribe, one may hope to obtain a basis for a comparative tribal study. The determination of any particular group of designs may, however, remain to be decided mainly by the eye, since the designs appear to vary as much within the same tribe as between tribes in proximity to one another.

Decorative techniques naturally follow certain lines determined more or less by the object to be decorated and the materials available. The typical double curve designs, for instance, occur mostly upon garments and allied paraphernalia, formerly of buckskin embroidered with moose hair or perhaps

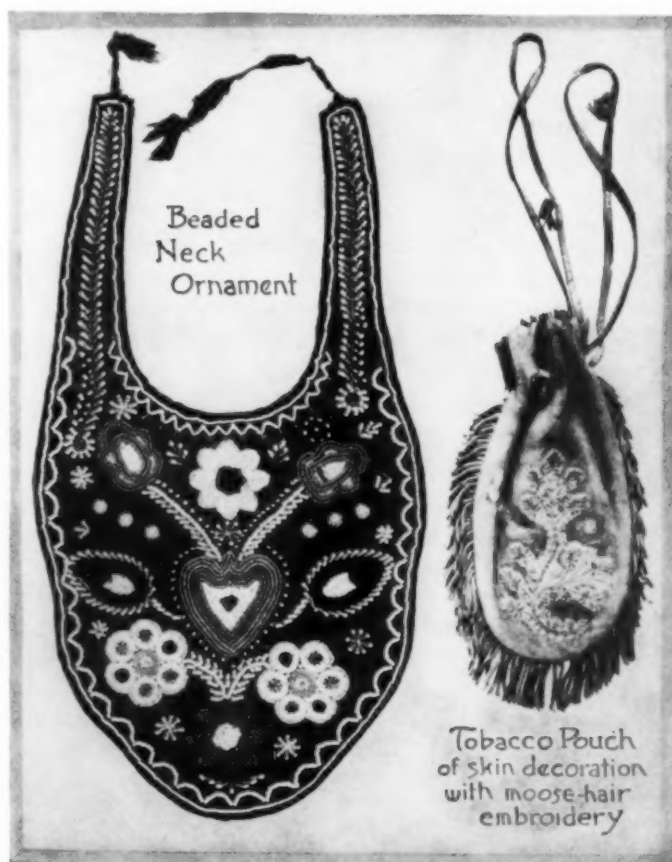


even porcupine quills, subsequently of broadcloth ornamented with beadwork. The realistic flower figures also predominate upon such articles, which embrace the following: Headdress, women's caps, collars, coats, leggings, wristbands, armbands, belts, bandoliers, pouches, skirts, and moccasins. An interesting substitution for quilled or moose hair border designs is to be found in the ribbon applique, sweeping, curved, and angular ornamentations which are so common here as in other parts of Eastern America.

In carvings on wood, or in etchings on birch bark, the double curve is also found and the geometrical figures—triangles, diamonds, and composites—occur in addition to realistic animal likenesses. The flower designs are usually lacking upon these objects which include the following: Birch bark vessels, baskets, dishes, and other objects ornamented with etched double curves, and life forms; women implements such as basket splint cutters or gauges, knife handles, cradle boards, boxes, spoons, and wooden objects in general, powder horns, dance rattles, articles of soft stone, such as pipes, on all of which the double curves and curved and geometrical ornaments occur in profusion. In position the double curve figures take arbitrary positions, side by side, top to top, bottom to bottom, singly or in groups, as can be seen in the illustrations throughout the paper.

#### MOOSE HAIR WORK

Historically, however, the moose hair technique has been extinct among the Wabanaki for more than a generation. We have only a few old specimens to judge from. The technique is similar in all respects to that of the Huron and Malecite which is still alive.



From three to five dyed moose hairs are sewed directly to the buckskin, with the whip stitch, forming outlines of floral designs. As in Huron embroidery the figures representing vines, with balsam fir trees and stumps, and zigzag edgings, are identical.

#### PORCUPINE QUILL WORK

Embroidery with porcupine quills was extensively practiced by the Micmac to the Ojibwa from all that can be learned. Over forty stitch techniques have been described by W. C. Orchard. The moose hair technique apparently replaced them as ornamentation.

Bark vessels have been ornamented with quill mosaic and is still done by the Micmac and Northern Algonkian, Ottawa and Ojibwa in general. Holes are made in the bark with an awl and the ends of the quills pressed into them. By placing the quills close together solid areas may be covered with designs. Stars, animal heads and the like are said to have been pictured in quill work.

#### BARK ETCHING

The birch bark etchings are done by heating bark that has been peeled in winter time and wetting it until quite soft when it can be readily scraped down to the lighter under-layer with a knife edge. A rich dark red color is given to the bark by applying a hot rag, saturated with a dye made by boiling alder bark. The designs appear in the lighter color of the under bark while the dark outer bark serves as a background. In the bark etchings of the Montagnais the opposite is found where all the dark bark is scraped away leaving the design. The double curves appear to great advantage in this surface and representations of moon, crescents, wigwams, trees, and game animals are numerous.

#### WOOD CARVING

In wood carving, and the same applies to etching on bark, stone, or bone, the operator uses a sharp pointed knife. Starting with the border he fills that in, or perhaps begins with a center piece, and then fills in the rest with running designs in series or with separate ornaments, examples of which are illustrated. According entirely to fancy the workman modifies these geometrical ornaments in the enclosed space in the double curves until he is satisfied. In consequence of this freedom of taste the modifications of the elementary principles are numerous, yet many appear repeated by different carvers.

#### BIRCH BARK BITTEN PATTERNS

The theory of the technical origin in general of the floral designs is an engaging one at this stage of our survey. Here as elsewhere among the Northeastern Algonkian we find the practice quite prevalent of taking strips of thin transparent birch bark and folding them two or three times over, then biting the layers between the teeth. This produces a series of indented impressions. They appear very clearly when the layers are opened out, and there emerge outlines symmetrical in form at once suggesting the floral realm. The dotted lines are recognized as leaves, blossoms, tendrils and stems. They closely resemble the double-curve figures—so much so that if the latter have not been actually derived from them they may safely be regarded as related to them in the history of design.

The Montagnais, Naskapi, Cree, and Ojibwa women deliberately employ this as one of their methods for deriving ideas of patterns for beadwork, silk embroidery and birch bark etching. The Labrador bands attribute the results to the dominance of their soul-spirits in the production of the intricate figures. That a similar practice was involved in the growth of art ornamentation in the Wabanaki area can hardly be doubted. Here, therefore, is our most logical suggestion of the technical influence in the development of floral figures in the decorative art of the Algonkian of the North. And its fundamental value can be appreciated in view of the culture importance of birch bark in the original Algonkian setting.

Among the Wabanaki we lack the definite oral testimony that would trace the curved floral figures to such patterns. The Wabanaki hold the biting of birch bark figures more as a game. The

		REGION	TRIBE	TECHNIQUES	MOTIVES	
					PRIMARY	SECONDARY
The PRIMARY AREA of the DOUBLE-CURVE MOTIVE	Mouth of St. Lawrence		Naskapi	{ Painting	{ Double-curve	Geometrical
			Montagnais Coast & Interior (Têtes de Boule)	{ Beadwork Braid & Silk Embroidery Bark Etching	{ Double-curve Floral	Geometrical
			Mistassini	{ Silk & Braid Embroidery Beadwork	{ Floral	Double-curve
	South of St. Lawrence		Micmac	{ Beadwork Bark Etching Quill Mosaic	{ Double-curve Geometrical	Floral
			Malecite and Passamaquoddy	{ Moose Hair Embroidery Beadwork Bark Etching	{ Double-curve	Floral
			Penobscot	{ Beadwork Bark Etching Wood Carving Moose Hair Embroidery	{ Double-curve Floral	Floral Geometrical Realistic

children and old people find amusement in it, calling it "cutting bark with the teeth." Especially adept were some of the old women who had but two or three corresponding front teeth in their jaws. By twisting and twining the folded bark from side to side while biting it the most surprising outlines were brought to light. Not so long ago the boys and girls passed their evenings in the village playing a game in which they divided into sides to see which party could produce the prettiest designs. The play has now gone by, but children still find a pastime in pattern biting.

The manufacture of ornamental objects, some useful in nature, others not particularly so, has accordingly become somewhat habitual among modern Canadian tribes. It seems that many of the Indian women here are simply fond of making bright cloth and skin articles during their spare moments—from sheer love of the thing. They seem to find in it grati-

fication of some sort, after the manner of industriously inclined civilized women of the leisure class who persistently knit sweaters or embroider handkerchiefs and table linen, or the Eskimo who indulges in the carving of ivory figures of men, animals and sleds for the art pleasure of the act. The range of materials and objects is indeed wide. Large skin or cloth bags, small pouches, cloth, leather, and fur needle-cases, tobacco pouches, watch bags, moccasin-tops, mittens, shot pouches and cap bags (used with muzzle-loading rifles), tool, trinket and money sacks, garters, bandoleers for side bags, and similar knick-knacks are made in the camps in profusion. All, nevertheless, presumably have some deliberate psychological association in the makers' minds.

## CANADA AS SEEN BY ITS PAINTERS

(Continued from page 259)

Other artists are painting mining towns, fishing villages, crowds in city streets. The next period in Canadian painting seems destined to become increasingly "social conscious"; increasingly concerned with Canadian life in its social centers and not in areas far removed from those centers. The war has greatly accelerated this trend. At the present moment, some of Canada's leading painters have turned their attention to war industries and are representing war workers at their tasks. Others are recording scenes in the training camps of the armed services; still others have been sent abroad with the fighting forces to observe and record the progress of the war at first hand. As an example of these current developments, we may take Casson's "Heavy Going, Camp Borden."

With new themes to challenge them, themes both difficult and inspiring, Canadian painters will no

doubt rise to new heights in the generations to come. The present brief discussion has given only a partial glimpse of their achievements. If some day you do visit Canada you will find collections of their work in the National Gallery of Canada in Ottawa, the Art Gallery of Toronto, the Art Association of Montreal, the Provincial Museum in Quebec, and other public institutions. If you want to see more examples of Canadian painting without waiting to visit the country, most of the galleries just mentioned publish inexpensive color prints of works in their collections. Information concerning these prints can be secured by writing to the galleries for it. And there is an illustrated magazine, *Canadian Art*, information concerning which can be obtained from the National Gallery. If you care to secure copies of this magazine, its pages will keep you in touch with new developments in Canadian art.





# THE WINNIPEG SCHOOL OF ART

DORA H. CAMPBELL, Art Supervisor  
Winnipeg Public Schools

The accompanying photos are of two examples of the work executed in plaster at the Winnipeg School of Art.

No. 1 is a relief panel of an equestrian design modelled by Gissur Eliasson of the School Staff.

No. 2 is a bust of one of the models by Helen Ann Wright, a senior student.

The school has operated in Winnipeg for nearly thirty years, with a large annual attendance.

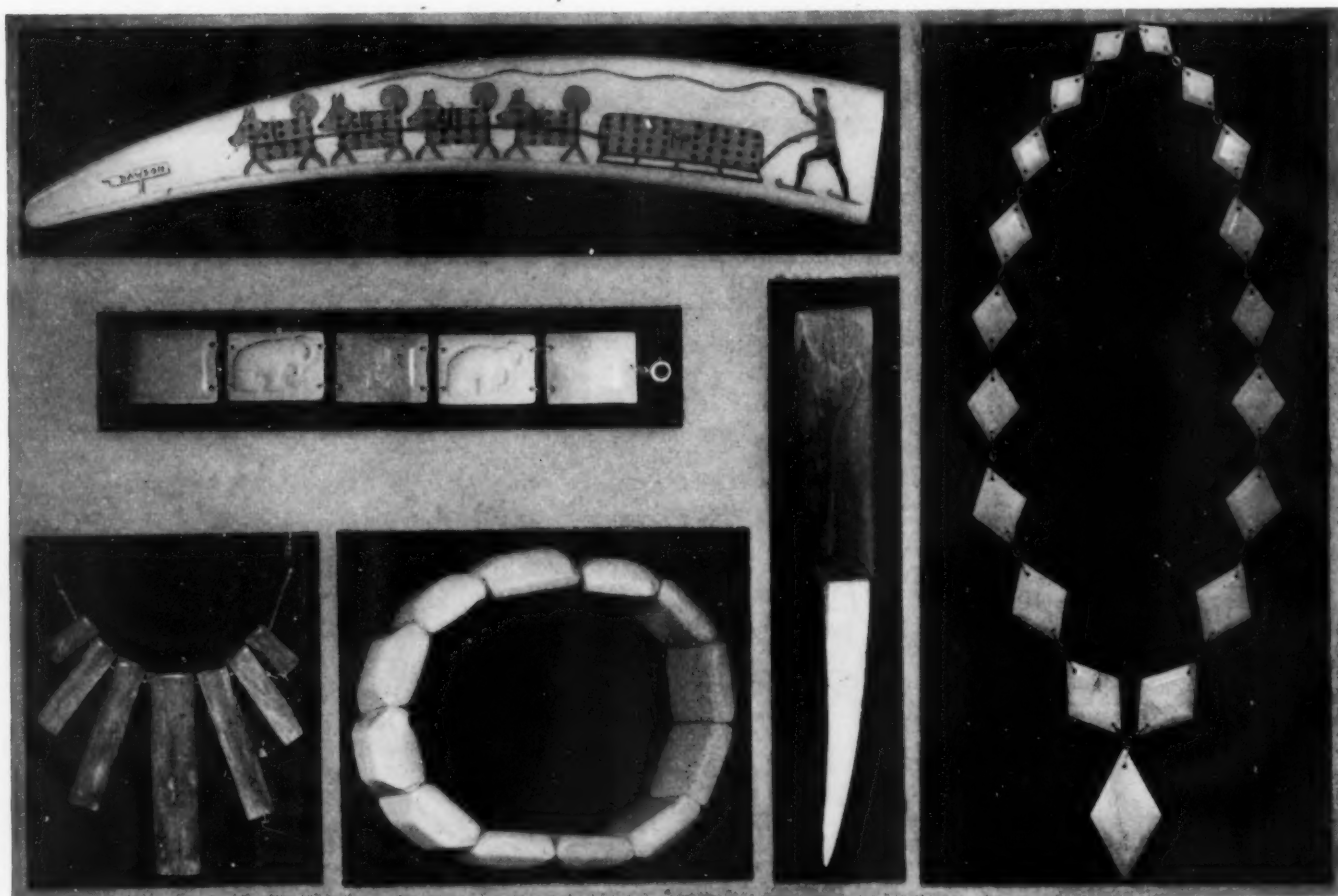
There are day and evening classes for Public and High School students. Besides its classes in sculpture, the school provides training in drawing, painting, and show-card writing.

For the last twelve years Mr. L. L. Fitzgerald, well-known Canadian artist, has occupied the position of Principal.

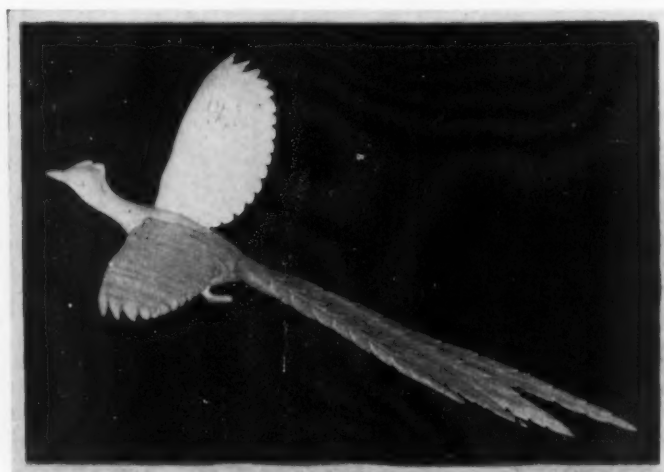


# ROYAL CANADIAN MOUNTED POLICE CREATE with IVORY, WOOD and BEADS

T. V. SANDYS-WUNCH of R. C. M. P. with the kind permission of Commissioner S. T. Wood



Ivory Carving



Wood Carving

**M**EMBERS of the Royal Canadian Mounted Police stationed in the north of Canada lead a strenuous life but there is a period during the freeze-up in the fall, and another during the break-up in the spring when travel is impossible. There are, of course, repairs to sleds, snowshoes, canoes, dog harness, etc., to be attended to, but for awhile time would hang heavy on the men's hands unless they had some form of hobby.

They are well supplied with books of all kinds but there is a great deal of creative work performed during these periods. The photographs with this article show some of the work of a member of the Force, who spent many years in isolated places.

The walrus ivory tusks can be carved but frequently this ivory, being fresh and green, splits afterwards and it was, therefore, found best to use them for cribbage boards, painting a design thereon. Occasionally this design was etched with a sharp nail and colors rubbed into the engraving.

Mastodon ivory, on the other hand, is good material for carving. This ivory is found only in the Yukon and Alaska where the tusks of these animals are still occasionally dug out of the ground. It is stated to be from one to ten million years old and contact with minerals in the ground gives beautiful shades of brown, green and blue to the ivory. It is extremely hard to cut and work, especially when the only tools available are a hacksaw and a few files but it serves its purpose in taking up spare time and the results are generally satisfactory. China beads originally came from Czechoslovakia and metal beads from Paris and they are, of course, no longer available. Mastodon ivory is becoming scarcer every day and efforts were made, therefore, to see what could be done with a humble wooden box—these are now being made of compressed cardboard, so another avenue of escape will have to be opened.





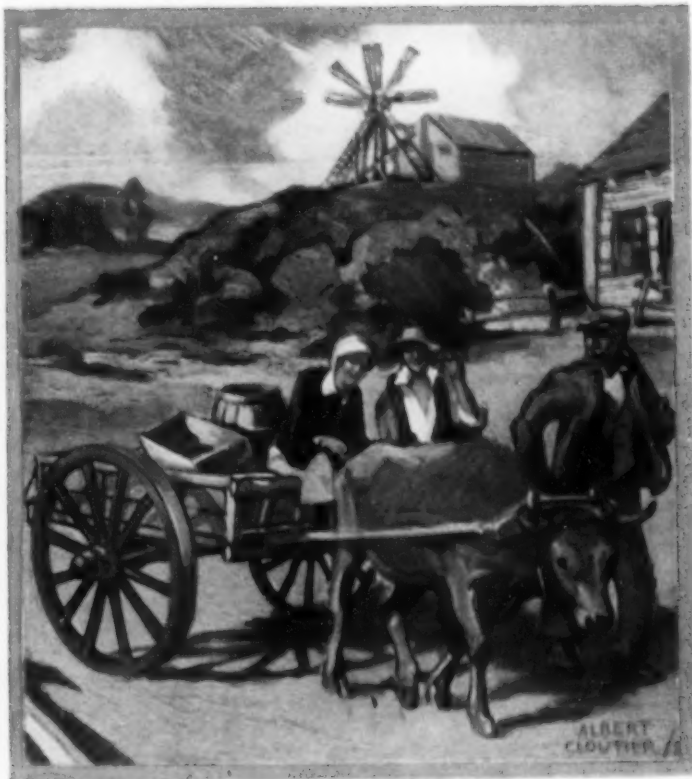
Tapestry Weaving by Gladys Chown of Winnipeg. Designed from the illustration, "The Knight and the Dragon" by N. C. Wyeth. Courtesy of Canadian Handicraft Guild, Montreal, Canada.



Cape Breton hooked rug, all native wool; floral design, pastel shades.  
Courtesy of Canadian Handicraft Guild, Montreal, Canada.

Exhibited at Women's International Exposition of Arts and Industries, Madison Square Garden, New York, November 19 to 24, 1942.

School Arts, April 1944



COLOR SKETCHES  
OF THE GASPÉ PENINSULA

by Albert Cloutier

"Gaspé is the land of many thrills, of awe-inspiring beauty, of delightful summer resorts, of long stretches of wild country, of exquisite sand beaches, of old time habits and customs, of legends and stories, of ghosts, goblins and sprites."

Quoted from booklet entitled  
*Romantic Quebec*

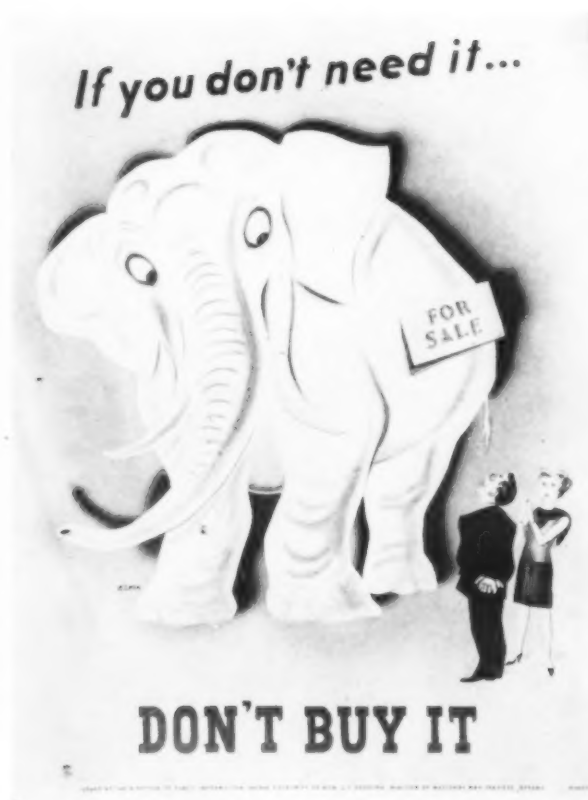
Courtesy Tourist Bureau of Quebec, Canada





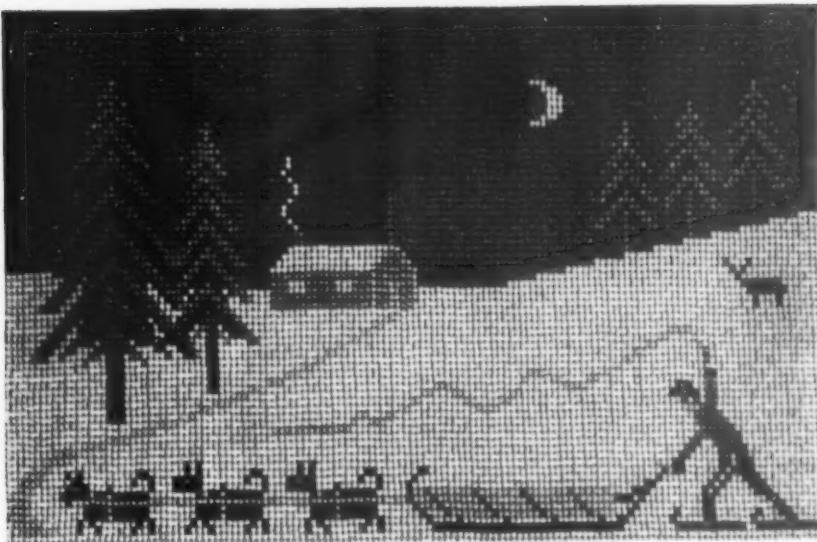
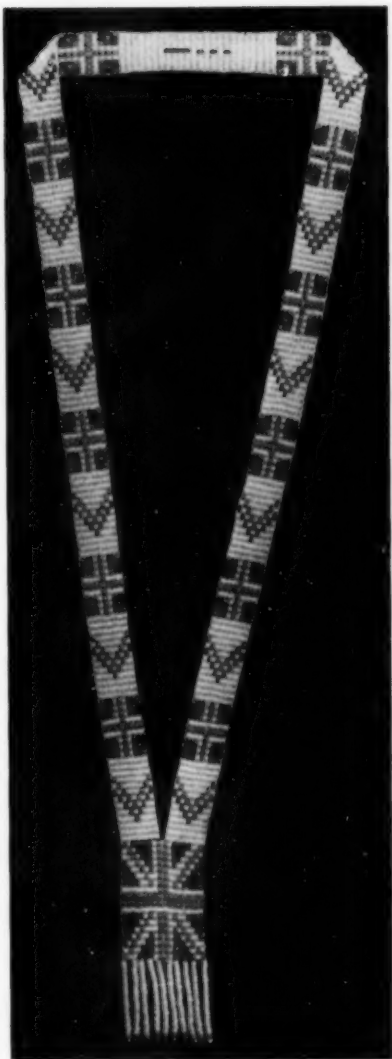
WAR POSTERS  
by Canadian Artists

*Courtesy National War Service, Ottawa, Canada*



CANADIAN WAR POSTERS  
Courtesy, National War Service, Ottawa, Canada





The bead work is all woven on a loom. These artists started this hobby copying the Indians, who sew their beads on to a background of cloth or leather, using two needles. They became interested in this form of work and later, when outside, got in touch with one of the leading American bead importers and obtained from them a small loom and instruction book. Later they graduated to a large hand-made loom and made their own designs. The pictures do not, unfortunately, show the brilliant and diverse colors in which beads can be obtained—there are, for instance, nine shades of brown in the buffalo in the crest of Manitoba.

Many of the men in the North do beautiful silk embroidery and fancy sewing of all kinds but are not inclined to broadcast their accomplishments. One sergeant in particular stationed in the Yukon does most exquisite work. It is certain that if they could be induced to come forward much better work could be shown than that produced with this article.

# CANADIAN HANDICRAFT GUILD

Manitoba Branch—Makes a Few Suggestions for Inexpensive Crafts in Peace or War Time



MRS. BRUCE CHOWN  
Eastgate, Winnipeg

Old Quebec Chair—Montreal Art Association  
Pottery Plates by Ivy Hamblett, Ontario  
Knives and Forks by Douglas R. Boyd, Ontario  
Wheat Design Luncheon Set—Canadian Handicrafts Guild, Manitoba  
Pottery Tumblers by R. M. Carthy, Ontario  
White Pottery Flower Bowl by Mrs. H. F. C. Stikeman, Quebec

The study of Handicrafts is one of those rare, happy things that knows no creed, social plane, or political tendency. The common interest amongst craftsmen makes all equal, and only the quality of work done makes one more prominent than the other. It is not a matter of envy but of pride with which we view the work of a fellow craftsman, gain inspiration and a renewed initiative for further creative effort.

There is a definite age limit to many of our most popular pastimes, hockey, baseball, long distance swimming, and fancy skating, to mention a few. There is a time when one begins to creak, but the pursuit of Handicrafts has no physical disadvantage. Furthermore, it need have no financial drawbacks, and in these days of increasing shortages in materials of all sorts, Handicrafts can survive. So age, cash, and war scarcities need discourage no one from choosing a craft and then pursuing it. If you want to be a real honest-to-goodness Handicrafter, you will start on one main road of endeavor and explore all the paths on the way and enjoy many detours.

It is not the costlier crafts that we will deal with here, such as hammered silver, weaving which necessitates complicated harness looms, or ceramics with no kiln facilities, but simple ones available to anybody.

1. Rugs: braided, made of woven material  
woven, firm woven or knitted material  
hooked, made of spun wool or knitted material

## 2. Tapestry weaving

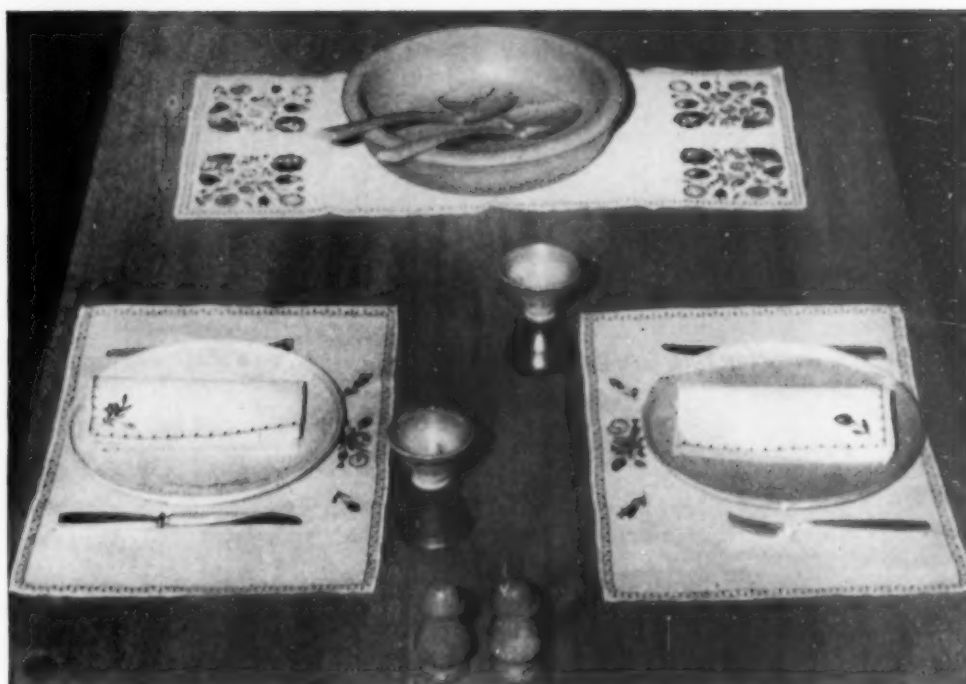
You may start these projects in a simple way, and develop them to as complicated a degree as you choose.

Rugs may be made from spun wool or used materials, commonly known as "rags." This term is a misnomer. Because you take the best material from a shirt that is worn round the collar and cuffs does not mean you are working with rags. We feel that "rags" are something that are chemically treated to make waste for cleaning engines.

*Braided rugs* are made from woven goods such as shirts, sheets, old pajamas, etc., the most successful being of material that has been laundered many times, thus insuring success for future washings. The goods is cut into strips four inches wide, the two edges folded in one inch, and folded again down the center. Three strips are braided tightly together, and more material sewn on the ends as the rug progresses. The strips may be padded before braiding with such material as strips from flannelette sheets.



Wooden Salad Bowl by Frank E. Libbey, Quebec Province  
 Wooden Plates—Ontario  
 Silver Knives and Forks by Douglas R. Boyd, Ontario  
 Luncheon Set, Hungarian Design—Manitoba, Canadian Handicrafts Guild  
 Pottery by the Deichmanns, New Brunswick  
 Pine Table—Quebec Province, Canadian Handicrafts Guild



The plaits are then sewn firmly together edge to edge, in a spiral for a round rug, or commencing with a strip 8 to 10 inches long for an oval one. Care must be taken in sewing to guard against the rug humping in the centre.

*Woven rugs* may also be made of strips of used material on colored warp, giving the well-known catalogue rug. However, this entails the use of a foot loom.

*Hooked rugs* are perhaps the most popular of the three. They give the worker more scope for the imagination. There is virtually no limit to the size, shape, or possibility of design. This type of rug has a base of hessian, sacking, or coarse linen. It is generally stretched on a frame, though not always. The rug can be worked in spun wool, or strips of knitted goods. The strips are cut on an average 1 inch wide. If using chiffon stockings, cut the strips a bit wider, if heavier material a bit less. By means of a hook, these are drawn through every second or third opening formed by the warp and weft threads in the hessian, leaving two or three rows of the warp between lines, when working on the straight. Of course, when the design is curved, the hooker follows the pattern and works in outline and background at her own discretion. The method is simple, but the development of color is what makes the rug a thing of beauty. It is better to begin on a small piece such as a chair seat.

There are many approved methods of finishing the rug. The edges may be turned in twice before hooking, and a crotchet binding applied to blend with the color scheme. Before the war, we used to be able to get French carpet braid with which rugs were satisfactorily faced. A third method is to line the rug. The main idea of the foregoing is to prevent the turned-in edge from cracking as the work will then ravel.

Hooks are obtainable from most "notions" counters, but almost any hook has been used from a heavy crochet hook to that of the pioneer who had a nail bent by the local blacksmith and inserted in an old knife handle.

The second inexpensive but fascinating craft is that of tapestry weaving. This art has a great historical background, and when at its height, the beauty of hangings produced in this way was comparable to the finest of stained glass windows. Famous artists made designs for both the tapestries and windows became an integral part of the architecture during this period of culture in England and on the continent.

However, in the Northern countries, tapestry, though decorative, was more utilitarian than ornamental.

Woven in wools, instead of fine French yarns, metallic or silken threads, and dyed with the natural vegetable dyes at hand, the Scandinavians developed tapestries of a different character. The patterns, instead of being pictorial pageants were generally of a geometric design or those inspired by nature. The finished article was used as a bed cover, a throw for a sleigh, pillow covers, or on a smaller scale for wall hangings.

You can weave a tapestry out of "store wool" if you like, but the inconvenient way is more fun. If you want to make a complete handicraft job of your tapestry, the first step is to buy a fleece.

Don't be discouraged when you see the wool. There is a lot of argument about washing raw wool. We find the simplest way is to put the fleece in a wash tub outside on a summer's day and turn the hose on it. Drain and repeat. When the worst is over and gone, apply warm sudsy water, wash and squeeze. Rinse thoroughly and hang to dry.

Now the dyeing. If you have carders, blend your own colors later. You do not need a very great range of dye stuffs. The U.S.A. Department of Agriculture gets out a good booklet on dyeing. The following colors are easily obtained.

Yellow from golden rod flowers, maize, spinach leaves, etc.

Red—madder

bed straw

cochineal bugs

Blue—indigo

Brown—lichen from rocks

Sand—lichen from rocks

Biege—lichen from rocks

Black and white are natural colors

It takes patience to mix the wool to the desired shade. The dyed bits of wool are much darker than when carded; the fluffy, carded wool goes darker when spun; the spun wool is darker again when woven into the picture. Having reached this stage, we may decide it is much too dark, and unweave the piece and start all over again, hoping for a lighter shade.

The loom, so-called, is just a wooden frame. A good beginner's size is 24 by 18 inches; for more advanced workers 5 by 6 feet may be used. The frame must be longer than the desired pattern, because one cannot weave too near the top, since, as the work progresses, due to the tension, the warp becomes too tight. A row of bronze or brass finishing nails is hammered on the top and bottom of the face of the frame, one-quarter inch apart.

The warp may be wool, linen, or cotton. Carpet warp is fine. This is strung on the nails from top and bottom, starting at either end, and finally tied securely so that the tension won't slacken.

We must have a shed stick to form what is called the closed shed. A smooth lath will do for a large loom—a yardstick is suitable. In any case, it must be as long as the loom is wide. This is threaded through alternate warp threads just as you would darn—over and under. This stick is turned at right angles to the face of the frame and forms the shed.

The pattern or cartoon, which is drawn or pasted on a strong piece of paper, is now pinned on the back of the warp threads in position for work.

The wool having been washed, dyed, carded and spun, we are now ready to weave. A plain border makes a good start and looks attractive later. The wool is wound in many small skeins or balls of the needed colors. Bobbins or spools are used by weavers of such famous tapestries as the Gobelins.

Holding one end of your wool at the side of the frame, pass the ball or skein between the warp threads, that is, the same passage as the shed stick. This is called the open shed. Commence a second ball at the same place. With your free hand pull the back warp threads forward in front of the nearer warp. Pass the wool loosely through this passage. This is the closed shed. These threads move back into place as soon as you let go of them. Then we weave open shed again.

This method continued is known as plain tabby weave, and can be done on any little loom. The process can be speeded up by means of a heddle which lifts the lower alternate threads in one motion. However, tapestry weaving is picture weaving and while we start off at the bottom of the pattern like any other weaver, the method is different as soon as we encounter the design. Then each color is woven in separately. Depending on the pattern, one may consider it advisable to work up quite an incline. Perpendicular lines are avoided, because every neighboring color must be looped, else we will have open slits in our rug or hanging. Some Ukrainian kelims leave these slits as part of the design. So the colors which follow the cartoon underneath are carried back and forth, slightly overlapping or looping to avoid holes. Some tapestry weavers sew these slits together when the work is completed.

As the work progresses the woven material is pinned to the pattern. This necessitates the constant raising of pins to one-quarter inch from the edge of the completed work. The weft threads are beaten down frequently with an ordinary fork which takes the place of the reed in common weaving. No warp threads should show. This is another distinguishing point from plain weaving where both warp and weft share in the pattern.

When we come to the top of our design, or where the shed stick cannot be pushed any higher due to tension, it is time to take the tapestry off the nails of the frame. The loose warp ends are knotted close to the woven material. Fringe may be added to the small loops at the lower end.

Looking at the finished tapestry, it is hard to remember that this lovely thing of soft qualities, both of texture and color, was in the beginning a dirty, greasy, ill-smelling bundle of raw wool.

Besides tapestry weaving being simple and inexpensive, you have the satisfaction of having developed something yourself that nobody else has, and which could not be reproduced at any price.







The Gaspé housewife hangs her wares for the tourist to see

**T**APIS a vendre"—I read the neatly painted sign in front of one of the gray, shingle huts of a Gaspé habitant. At a small pane in the heavy door hung a well mended lace curtain, through the dainty filet pattern of which I could see as I knocked, the bleached floor, glistening with countless scrubbings. The huge, well-polished stove stood against the far wall, proudly displaying its bright back splasher of red tile roses. It was early in the morning, for cyclists must be on the road before the sun has dried the dewy fields, in order to travel fifty or sixty miles each day. The Gaspé housewife was just hanging her display of hooked rugs on the line in front of her home. Smilingly, she invited me to inspect her wares.

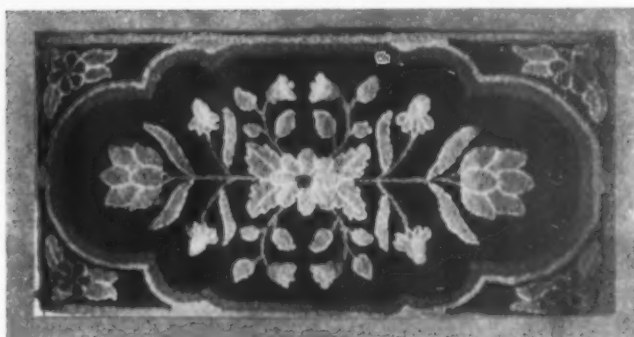
The hooking of rugs is only one of the home arts practiced today in Quebec, French speaking province of our northern neighbor, Canada. I was privileged to spend a leisurely vacation, last summer, traveling some twelve thousand miles by bicycle, truck, and boat through the St. Lawrence country, where I visited the people at work in their homes, talked with them, and came away with the conviction that there, far from the influence of art schools and teachers, a real and functional community art project is flourishing today.

Years ago, before the days of mail order catalogs, thrifty French Canadian housewives learned to utilize every bit of old cloth by hooking the scraps into rugs for their simple homes. The art was handed down from mother to daughter, and today women are hooking rugs much as their great grandmothers did. The necessary equipment is easy to obtain. An old, well-washed potato bag is firmly stretched on a rough wooden frame. Colored rags are cut into narrow strips, sewed together, and rolled into balls. In the more primitive regions, a nail is bent and filed to make the hook, but today most of the women have a commercially made hook which is much faster, though no more effective than the old nail. The designs are usually drawn on the sacking by the woman who makes the rug or by one of her especially talented children. Floral patterns are used, with native plants or flowers as a motif, for some of the rugs, but the favorite designs are stylized scenes of the region; a

## HOME ARTS of Our French Canadian Neighbors

MARGARET STEWART

Lafayette School Art Teacher  
Lexington, Kentucky



tiny village with the cross on the church tower raised high above snow-capped roofs; a horse-drawn sleigh, its driver's brightly colored scarf flying in the wind; or perhaps one of the quaint, white-washed houses with its steep roof looking for all the world like a bit of Normandy transplanted in the St. Lawrence valley. Favorite colors are dull gray-blues, blue-violets, and pure blues, with deep red and bright yellow accents.

It has been only a few years since tourists have come into the region, but the thrifty French Canadians have already discovered that they can make a few extra dollars by selling their rugs. Partly due to tourist taste, gaudy commercial designs now appear on the lines in front of many of the homes. Realizing this danger and also the benefits from trade for the poor habitants, the government has established a school in Quebec from which trained teachers go into the country to encourage the people in carrying on their home arts and to teach them something of art principles as well as techniques. The Canadian Handicraft Guild of Montreal is also doing considerable work along this line, by sponsoring an annual exhibition of the best folk art and by providing a market for the sale of home products.

The fame of the French Canadian hooked rugs has spread far. Several years ago, an order was sent for a huge carpet to be used in an old Virginia mansion. The women of an entire village worked all one winter filling the order.

Until the advent of the mail order catalog, all clothes, household woolens and linens were made in the home. Today, Sunday clothes, which often last a lifetime, many of the linens, the rag carpets, and most of the woolens and knitted garments are still made by the women and girls. A spinning wheel and loom are household necessities. I recall my astonishment, on walking into a store in one of the little villages along the St. Lawrence, to see several dozen new spinning wheels and looms for sale. Tourist-

mindful women have learned to set up their wheels in the yard during the summer months, but most of their products are still used in their own homes.

Every farmer has a few sheep. These are shorn in March or April, and the women wash the greasy wool and prepare it for carding, which is done at the mill. The wool is then spun on the hand-made wheel which has been handed down from generation to generation. The yarn is next wound on a *devidoir*. It is then dyed, and hanks of blue, yellow, red, and green wool of various shades can often be seen hanging out to dry in the summer sun.

Formerly all the dyes were prepared by complicated home recipes. A magenta dye was made from dandelions, a yellow-green dye from the white birch as well as the favorite blue-gray and gray-violet. A deeper blue was made from blueberries. Today many dyes are commercial.

The loom is set up in the kitchen as soon as the winter snows have set in, and from November to March, when many communities are completely isolated, the blankets and *toile du pays* are woven. Most of the looms are hand-made and very old and prized possessions of every household.

Less flax is now grown than formerly as the plant impoverishes the soil, and the processes of preparation, particularly the bleaching, are very difficult. At one house near *Riviere du Loup*, a woman showed me skeins of gray flax and coarse gray linen towels and tablecloths with handsome blue border designs she had made.

Younger children, who have not yet learned to weave, and grandmother, whose eyes are dim, often help with the knitting. Even six-year-olds are quite proficient in toeing off a sock or knitting a thumb in a pair of mittens. Knitted caps and scarfs, striped high socks to be worn under boots, and bright colored mittens are a part of every man's winter costume.

I asked one strapping young fisherman what the menfolk do during the long winter months while the women are busy with their knitting, weaving, and hooking. His patois reply was, "Sleep and play hockey," and indeed it seems that the local hockey team is almost the chief interest in their lives, but many of the men join the women around the stove and make beautiful articles for sale and for use in their homes and in the community.

One of the most interesting projects of this type I observed, was the woodcarving of the Bourgaault brothers. It was a cold, rainy July day when our group pedaled up to the workshop of Medard Bourgaault, just outside his native village of Saint-Jean-Port-Joli. We leaned our bikes against the porch and stepped inside the shop. At work benches, covered with shavings and chisels, were Medard and Jean Julien Bourgaault, their sister, Yvonne, and Raymond Bourgaault, the son of Medard, who at fifteen years of age gives promise of becoming a great sculptor. Medard Bourgaault talked with me for several minutes, as he deftly shaped from a block of pine, the head of a gaunt fisherman.



Woodcarving  
by Jean Julien  
Bourgaault

At an early age he went to sea, sailing to Spain, France, Portugal, England, and Africa. On these voyages he saw many wonderful examples of carving, and the idea came to him to try his hand at wood carving. One day in 1918, he took his pocket knife and carved on a bit of wood the emblems of Faith, Hope, and Charity, a cross, and an anchor, and a heart. From that time on, Medard Bourgaault determined to be a woodcarver. His early works were brightly colored with any paint he had on hand and were of a religious nature for he and his family are very devout. In 1925, he gave up the life of a seaman to settle at Saint-Jean-Port-Joli as a woodcarver. There he was discovered by several influential French Canadian men who encouraged him in his work, helped him sell the carvings, and made suggestions for improvement. From 1927 to 1931, he developed the folk character types for which he is now famous. A tiny cut here, a plane established there, and the bit of wood seems to take life as a plump habitation woman with her knitting, the kindly village curé, or an old fisherman sucking his pipe. During this period, Bourgaault learned much about color. Many of his works today are in the natural finish of native woods, and the others are characterized by subtle and subdued tone, much of which is done by Yvonne Bourgaault. In 1931, Medard was joined by his brother, Jean Julien. A third brother, Andre, has since set up his own shop.

(Continued on page 281)



# PUBLIC SCHOOL ART

MRS. R. R. J. BROWN, Supervisor  
Winnipeg, Manitoba, Canada



Farady School, Grade IV. Daniel Smith

**T**HE teaching of art in our schools has been changing along with many other countries throughout the world, where each has adopted the Creative Method to develop a freer plan for growth and learning.

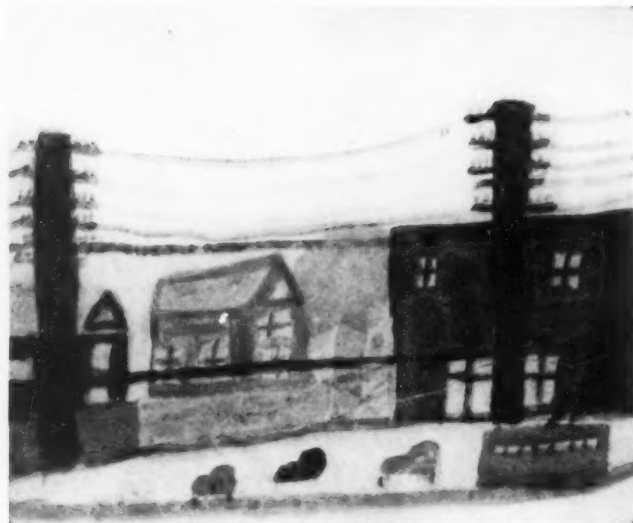
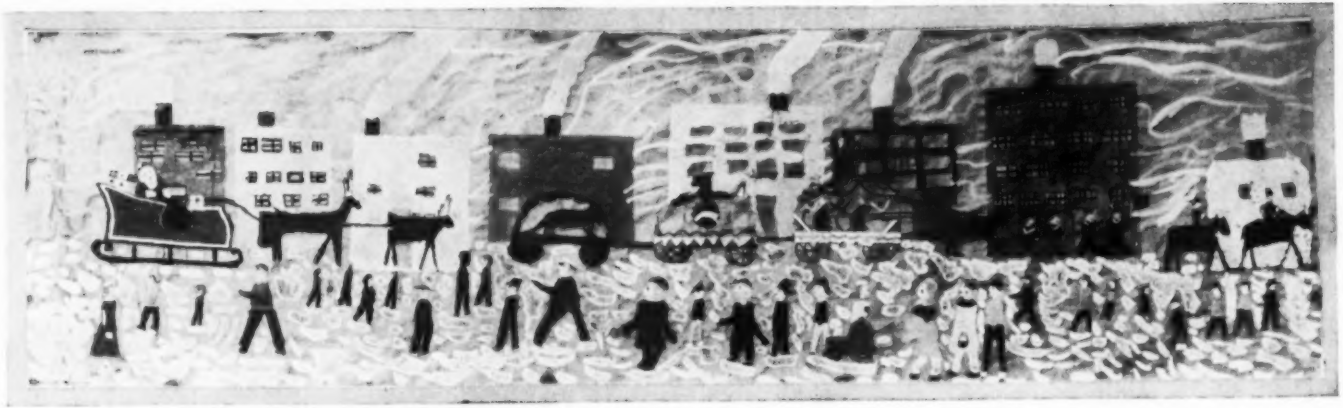
It is interesting to study the philosophies of those teachers who have influenced the trend toward creative art in education. Three in particular have influenced my teaching of art: The late Arthur Wesley Dow of Columbia University, whose contribution to art has been so far-reaching; Professor Franz Cizek of Vienna, world authority on Child Art; and Miss Medora Adams, my art instructor in The Girls' High School, Boston, Mass., who based her syllabus largely on the Dow philosophy of art. Her teaching made a deep impression on me, and I followed this method, for I found that the principles held good, and could be adapted to the needs of any period of time.

It is a big jump from free, direct painting and designing with Japanese brushes and water colors in

the studio of the Boston High School to free expression with long-handled, hog-hair brushes, powder paint and large surfaces of paper in the Winnipeg Public Schools; but, of course, this has come about gradually.

After a while, there seemed to be a need of something for the younger children, some better means by which they could give expression to their emotional outlet. Noting the success of those progressive schools in creative art, some years ago I experimented with various classes in self-expression. The children responded beyond all my expectations, and the results from then on have been a delightful revelation, free, spontaneous, a joy to behold, as their paintings show. To carry out this new movement and make it possible for the children to have experience in this freedom of expression, I made provision for suitable equipment.

Large pieces of beaverboard, 2 by 3 feet, are placed in the blackboard railing and large pieces of paper are fastened to them. Wrapping paper, ceiling or wallpaper and sugar paper (tan or gray) are very satisfactory. Each piece of beaverboard will accommodate three pupils as they stand arms-length away from the paper to paint. In art periods, and whenever there is an opportunity, the pupils paint what they wish, under the teacher's guidance.



Grade I, King Howard School



Grade III, Montcalm School

Long-handled, hog-hair brushes (round ferrules) help the children to use them freely and vigorously.

Muffin tins, of six sections, hold the powder paint, and they can be used at the blackboard or easel. Glass jars with screw tops hold paint all ready for use.

Powder paint is mixed with water, as it contains a binder. Colors are intermixed and black gives balance to the bright colors.

We have a clearer comprehension of child psychology now, and have found that all children paint and draw in symbols and according to the same laws. They have their own individual approach to art and the beginnings of a technique of their own which are inseparable from their way of seeing and expressing things. This discovery of children's art has been made possible by allowing them to be themselves in school, and by providing an atmosphere where they can work naturally and happily, letting the imagination develop unhampered by the ideas and standards of adults. This is the theory of Professor Cizek.

Children learn by experiencing so they are given freedom to experiment in the different media:

Powder Paint  
Water Color  
Crayon, Charcoal  
Plasticine, Clay, etc.

They freely develop their mental images in story, pattern, and construction through means of "Creative Expression which is the Realm of Imagination to a Child."

On through the grades units of study are carried out in the project method. The friezes are by individuals or groups. With this foundation the pupils gain power to express themselves, as they advance, for the principles are fundamentally the same. Emphasis is progressively put more upon skill in drawing, color, invention in construction and design. Design principles soon become an integral part of the child's thought. He makes use of them as he solves his space-filling problems. The fun of creating patterns in color by the orderly movement of the brush filled with color is a joyous experience. Some definite work is given to raise the standard of the work done in the free periods. This is necessary or there would be no real progress. We are helping children to express themselves. They want to paint and draw, etc. That is justification enough. When the desire is awakened to do better, the teacher, by suggestion, can help the pupil to see and understand.

Socrates, Plato and Aristotle did not neglect the arts. They came early to know: 1. That people learn by doing things which are suitable to their age and development. 2. That definite instruction should follow the natural inclination of the individual. 3. That all learning should be related to real life activities.



In the Free Saturday Morning Art Classes in our Winnipeg Art Gallery two hundred and fifty of our more creative children from our public schools, seven to fourteen years of age, have the opportunity of interpreting their own ideas through self-expression in different media and various processes. A travelling exhibition of their work shows the keen interest of the pupils and the very satisfactory results achieved in Child Art apart from Adult Art.

In the Junior High School, painting and drawing in representation and design continue along with emphasis on appreciation, more careful observation, and the search for the design plan in nature and art. Pupils become familiar with the works of the great artists and craftsmen, learn some of the techniques—block-printing, stencilling, monotypes, etc.—and acquire a general knowledge of the laws of order common to each. They aim at originality in creative work and beauty in arrangement of color and design, solving practical problems according to basic principles. Color Harmony holds an important place throughout the syllabus.

In the High School, division into courses makes possible other phases of art education. Art is more generally motivated, correlating school work with life problems, and opening up possibilities of happier living and better environments. Representation, per-

spective, and figure study, together with many media and techniques, claim the interest at this stage. The study of design, through composition of line, mass, and color, leads to appreciation of all forms of art and of the beauty in nature. Drawing becomes a language of expression. A study of Art History forms a valuable background for all courses and gives a better understanding of the social studies, literature, history, geography, etc.

AIM:

An art training that makes art a way of life, or doing, or thinking, of feeling, of making choices, of living in a fine way.

—Arthur Wesley Dow

An art training can enrich the joy of living if attention is directed to the beauty in everyday surroundings, and if pleasure is aroused in beautiful nature and the earth about them. Manitoba's lovely skies, the wonderful aurora borealis with its ever changing rhythmic movement of colors, the gorgeous sunsets, beautiful birds, abundant wild flowers, and tree foliage. Canadian writers: Lampman, Roberts, Carman, and well-known Canadian artists inspire search for and aid in seeing beauty. "Literature is the handmaiden of art itself." It may be only through "the curve of a beautiful line," but we endeavor to increase the child's sensitivity to beauty and add to the enrichment of his life.

## HOME ARTS OF OUR FRENCH CANADIAN NEIGHBORS

(Continued from page 278)

The Bourgault brothers have made numerous altar pieces and carvings for French Canadian churches. One of their best works is their own calvaire erected high on a hill behind the shop, overlooking the St. Lawrence. The peasant figures are produced for the tourist trade.

Interest in the "L'Ecole de sculpture sur bois de Saint-Jean-Port-Joli" has spread throughout the region. Many men have tried their hand at carving and a surprising number produce notable pieces of art. Among the best are Leo Arbour of Pointe-du-Lac, Zenon Alary, sculptor of animals, and Eugene Leclerc, world famous for his ship models.

Like Medard Bourgault, a seaman from Saint-Jean-Port-Joli, Leclerc suffered an accident which prevented his return to sea. He began making more model ships to amuse himself. One day, he set a model of a brig in front of his house, hoping a tourist might be interested in it. Medard Bourgault discouraged him, saying that it was useless to think of selling ship models to tourists, but Leclerc determined to find out for himself. The brig sold the same day he first displayed it for thirty-five dollars, and a little later, to the astonishment of all, he sold another model for twenty-five dollars. Since then, he has made hundreds of models, some on special order for people all over the world.

The art of canoe building is one which is dear to the hearts of French Canadians. The early French explorers learned the secrets of canoe construction from the Indians and in their canoes, traveled far down the river systems of North America, even to the Gulf of Mexico. Some of the most beautiful canoes in the world are still made by descendants of these early French voyageurs. A few, such as Paul Cadorette of Saint-Jean-des-piles, have become so expert and their canoes so famous that orders come from all parts of the world.

It is to be hoped that with the coming of modern roads, telephones, radios, the mail order catalogues, and the inevitable stream of tourists, that this unspoiled region, full of legend and tradition, will not disappear, but will profit from the good and reject all other influences. If the majority of the people continue to say in the freely translated words of Medard Bourgault, "Everything is beautiful, the tempest as the calm, everything has its artistic beauty; every work of the creation is beautiful only when it is seen through the eyes of the heart, the eyes of the soul, for the eyes of the body see nothing—they are dimmed by a dense curtain," the folk arts of Quebec will remain an important influence and interest in American art.



Large bowls, left to right: Dark green, light green, decoration inside of bowl, colored enamels. Chinese red, greyed orange and ivory. Black with silver, lacquer decoration. Bowl, brown, orange and ivory. Bowl decoration in three tones of grey blue. Small bowl, grey-green and grey-yellow. Decoration in several colors

## PAPIER-MÂCHÉ

ERNEST W. SELLORS, Art Master  
Kelvin High School, Winnipeg, Canada

There are two familiar methods used in making articles in papier-mâché.

One is to reduce the paper to a pulp by boiling, adding a solution of mucilage or paste. Generally, this method is used to model solid objects. One objection to this method is that it is a very messy one.

The second method is by building up layer by layer of bits of paper over a form. (In every home there are many bowls and plates which can be used.) If the form be a bowl be sure it must be wider at the top, so that the paper shape can be easily removed.

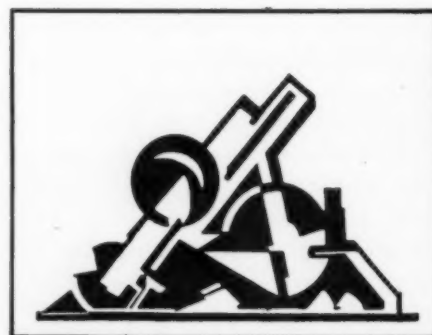
This second method was used for the bowls and trays accompanying this description.

These articles look particularly rich if gold and silver lacquer is used as a decoration. The square tray in the photograph has a design in silver lacquer. The others were painted in flat enamel with no attempt at shading.

If one attempts to try the lacquer, do not paint it on, but let it flow from the point of the brush. To get the right technique go into any Chinese laundry and watch its owner make his tickets, particularly how he holds his brush. Papier-mâché may be decorated so many ways and that alone makes it a popular problem for any class.



Abstractions by Kelvin High School students

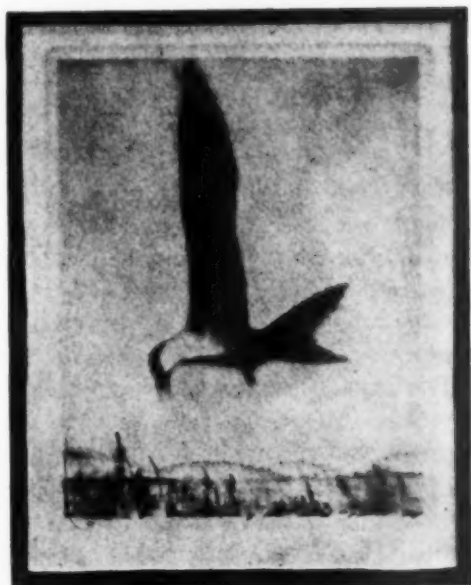




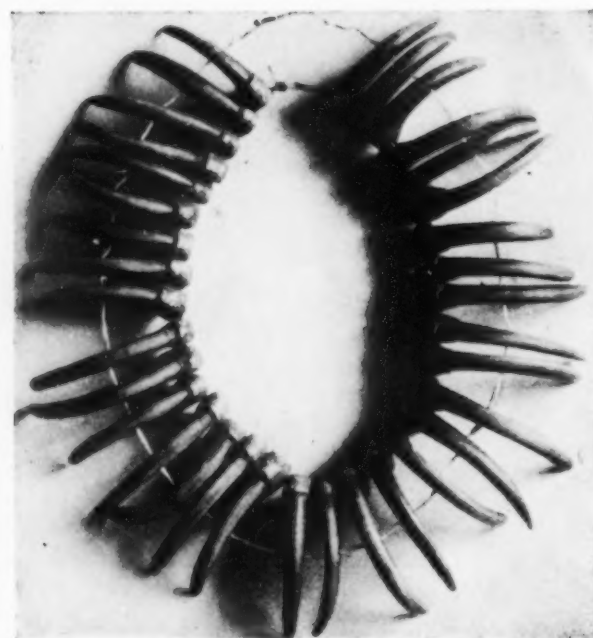
# Painting AND Etching

By Students of  
Kelvin High School  
Winnipeg, Canada

ERNEST W. SELLORS  
Art Master



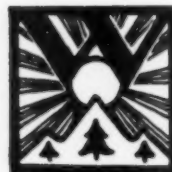
APR 283  
1944



# INDIANS

L. T. S. NORRIS-ELYE

Director, Manitoba Museum  
Winnipeg, Canada



WHEN people see Indians in white man's clothing, they feel disappointed. We want to see them in their native costume. What is their native costume? It may mean a great many different things.

Before the coming of Europeans, each Indian tribe had its own pattern of wearing apparel; some wore cloth made of cotton or wood fibre where deer did not exist and the climate was mild; others made wonderful blankets from the hair of mountain goats or of dogs specially bred for the purpose. They had to use what materials were to be found in their own districts, except for what they could get from neighboring tribes by exchange.

When white people arrived, money was useless to Indians, who could not get other tribes to take it in trade; so they exchanged goods, such as cloth, glass beads, iron arrow and spear points, iron axes and tomahawks, copper pots, and scores of other things with the Indians in return for furs and hides.

Cloth soon began to take the place of deer hides for shirts, etc. Beads of all colors for decoration saved the natives the trouble of dyeing porcupine quills and making paints. The result has been that the last hundred years or so of intensive trading have practically done away with the original materials which are now very scarce. In early days, but little native clothing and adornments were collected, being then referred to as "Indian trash." Nowadays such "trash" commands a high price.

Fortunately there were a few long-sighted men who did collect and some of the museums have fine collections.

The Indians used their old patterns in making bead decorations, being very loath to make changes. The patterns differed among the various tribes, so these and other small details enable us to say approximately what tribe did the work. It was always done by the women.

Shown in the photographs are specimens of clothing and adornments actually worn by Indians at the time of their first contact with white men; some of these show no European materials and most of them have a known history, having been collected by Paul Kane, a well known artist a hundred years ago.

*Photograph 1.* Man's scalp-shirt made of deer-skin, stained with red ochre showing a burnt drawing of two Indians mounted on horses (probably telling of the owner's achievements). The chest panel is of colored porcupine quills (red and yellow). The sleeves are decorated with a few large blue and white beads and many locks of hair taken from enemies slain in



battle. A pair of deerskin leggins go with the shirt and are decorated with quills and scalp locks. These are not shown in the picture.

*Photograph 2.* Woman's dress made of deerskin with the front panel decorated with porcupine quills dyed black and red. The two circular spots are of red cloth (the only European material). This belonged to a Cree girl named Cun-ne-wa-bum ("One that looks at the stars") living in Alberta.

*Photograph 3.* Necklace of grizzly bear claws belonging to Mah-min ("The Feather"), head chief of all the Assiniboines. This was a most highly-prized adornment for a man on account of the terrible danger of attacking a grizzly with the Indian's crude weapons. The chief had worn it "for twenty-three summers" when he gave it to Kane as a token of friendship.

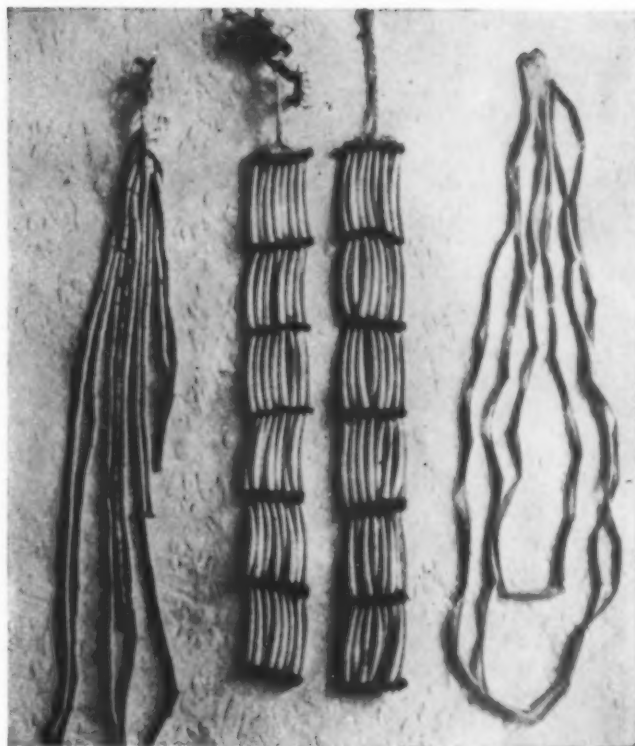
*Photograph 4.* On the left are long, tubular beads made of shell and beautifully bored (probably with a reed or stick and wet sand). The centre strings are ear ornaments made of the highly-prized dentalium shells found in a few places on the sea bottom. They are threaded with root fibres and separated by rows of rawhide leather. On the right is a dentalium necklace.

*Photograph 5.* Squaw's carrying-cradle of basket work with head strap of leather, from the Pacific coast. Most cradles have a wooden bow over the head end to protect the papoose from damage in case of a fall and from which little playthings were suspended.

*Photograph 6.* A magnificent pipe-stem belonging to Kee-a-kee-ka-sa-coo-way ("The man who gives the war whoop"), the Head Chief of all the Crees who lived near Fort Pitt on the Saskatchewan River. This stem was fitted into a stone pipe which did not survive. (Some pipe-stems had no pipe and were merely ceremonial.) This is decorated with head and tail feathers of an immature golden eagle (war eagle), red crests of pileated woodpeckers and tail feathers of a red-tailed hawk. This would be one of the Chief's most prized possessions.

The Indians gave most of these much-valued gifts chiefly because they were so astounded at the wonderful painted portraits Kane did of the Indians; to them it was supernatural and much more marvelous than anything done by most of their own medicine men. In addition it was prompted by the inborn gratitude for friendship shown to the Indian. Until Europeans had cheated and ill-treated these people, they were outstandingly polite, hospitable, and honest as has been amply attested by most of the persons who made first contacts with them before the traders arrived.

In a short article, space does not allow mention of many other objects of equal interest made by these remarkable and cultured people but enough has been said to indicate how they dressed. Their designs were highly artistic, their color combinations faultless and their dyes, made chiefly from plants, lasted for ages without fading.

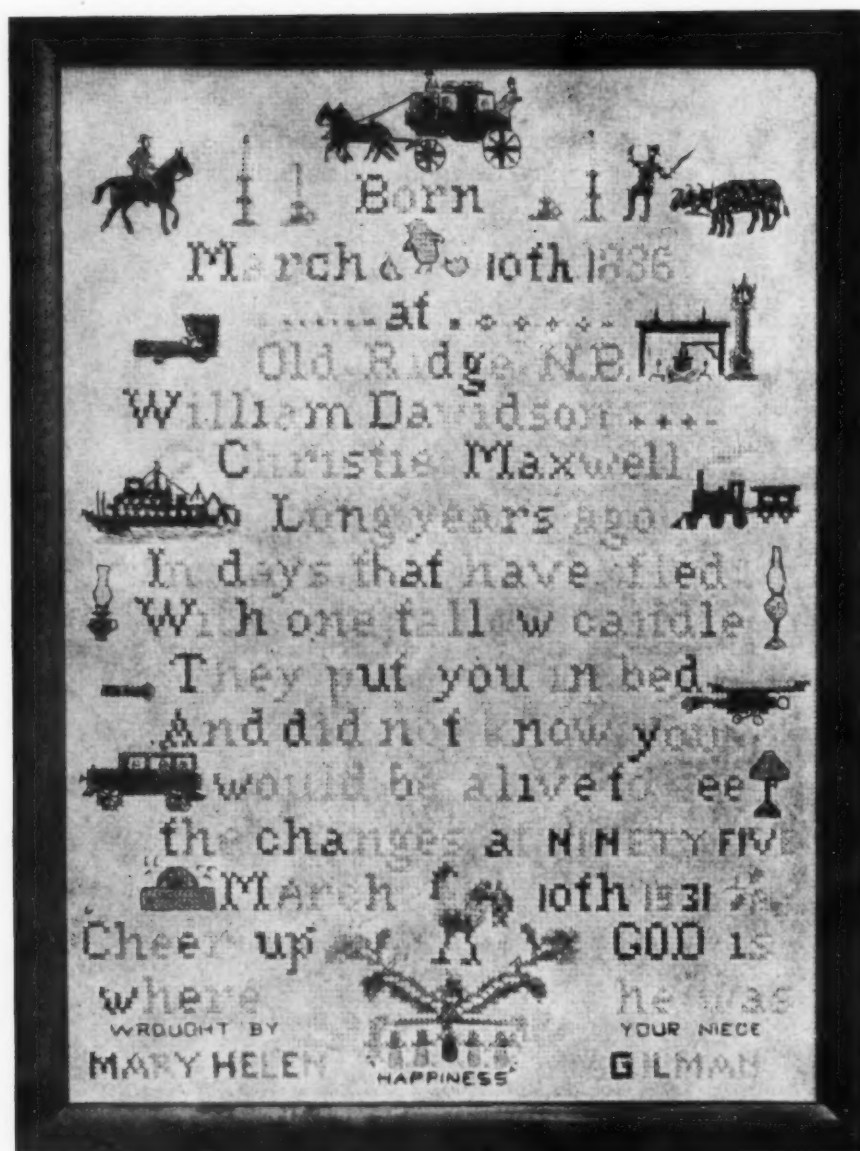


# ART as a CASH CROP

GRACE HELEN MOWAT

Director, Home & Craft Shop  
St. Andrews, New Brunswick

(Reprint from *Dalhousie Review*,  
*Dalhousie University*)



IT WAS my happy fate to be born on a farm; an old farm, with much natural beauty and a background of tradition. We had lived there for generations.

When I left school, my family decided to send me away to an art school, thinking me divinely gifted because I liked to draw pictures as a child. I was therefore sent to New York, where I entered the Women's Art School at Cooper Union. That was in the nineties, when John Henry Twatchman was the terror and inspiration of most young art students. He made me work with frenzied zeal on block figures, and gave me some idea of values and atmosphere. Howard Chandler Christie taught us illustration, and Frederic Deilman gave lectures in perspective.

Every Saturday morning it was a custom for the students to attend a free lecture on art at the Metropolitan Museum. We would afterwards eat a meagre sandwich in the park, and spend the afternoon exploring the Museum.

On these occasions we were told, by our instructors, that we should start in the Egyptian room. They explained that in the decoration of a mummy case we would find the first primitive impulse of a race, unhampered by contact with our too standardized civilization. In short, we were to study the art of ancient Egypt as a scientist studied protoplasm. It seemed that the ancient Egyptians could far surpass us; no one objected to their lack of perspective or their peculiar construction of figures; in fact, they had a freedom of expression that we poor students were denied and, most important of all, their works of art sold for fabulous prices, while ours were of sadly little commercial value.

Now, while I liked Egypt in the museum, I despised it in the classroom. In the designing class, girls were made to work for days, often weeks, copying an Egyptian pattern. After that, they would be switched over to Assyria, and thence to Byzantium and Greece. I have no quarrel with historic ornament, it is a delightful study, but I still wonder why we were never asked to express something ourselves. However, there may have been some good reason for this which I did grasp at the time. Anyway, that was in the nineties, things may be different now. I never raised the puny arm of rebellion against this marked preference for the ancients, but made a mental note of it.

After leaving the art school, I spent several unprofitable years trying to teach art in a girls' boarding school, until some years later circumstances made it necessary for me to return to live at the farm.

I greatly enjoyed the return to country life and the friendship of my own people, with their kindly hospitality, their useful lives and the thrifty cheer of their homes, the rhythm of the country dance and the glory of the harvest, the peace of white quiet winters and the spring returning with mayflowers. Yet there were people who would say of me: "The poor girl! All her art education just thrown away"! Adding piteously, "and she studied in New York too!"

By this time I was thinking of New York as an absurd place in which to study art. That great noisy commercial city with cavernous streets, continuous traffic and compressed homes; why should they plant art schools in such unpromising soil?

The inspiration that I had brought back with me was not of New York but of Egypt. Here was I among my own people, again sur-





Homespun dolls by Helen Mowat

rounded by the eternal beauty that was my heritage; here or nowhere could I establish a native art, an art that would express our own farm life so lovely and so little known. The art that would tell the story of the Maritimes must come from the people themselves, no one else could ever know; and then too we were so advantageously remote from modern standardization, even as in ancient Egypt.

I started with a capital of \$10.00; how I ever raised it, I don't know. I expended the entire amount in the purchase of some hooked rugs, that the country women made for me from my own designs. I was able to dispose of these rugs in Montreal at a little better price than I paid for them, which increased my capital to \$15.00, and from the tiny germ an industry grew. Those first rugs were rather poor affairs, as I remember them now; the design did not express very much of anything, except that it was quite unlike anything I had ever seen in New York, but the disposal of the entire stock gave me an impulse to continue.

I soon found that my people could often work out designs for themselves, and needed only a little directing to produce some very remarkable patterns, their very crudeness giving an additional charm. I had a theory that people who lived in beautiful places must, of necessity, absorb a sense of beauty that could be easily developed and put to use; yet when I found my theory worked, it surprised me. City friends frankly and openly discouraged this theory, and referred to the proverbial lack of art in the farmhouse "best parlor." I would counteract this by pointing to the farmhouse kitchen, explaining that this room had a charm all its own that no other room had ever been able to maintain.

When horrified young art students exclaimed, "You cannot possibly teach those people design without a regular course in historic ornament," I would explain that the natural beauty of the Maritimes was very ornamental, and older than history, and we used it for our textbook. I soon learned that in every community there was at least one person who had artistic ability, ready and waiting to be encouraged and used. I found it was best to talk over a design with them and learn first what phase of country life most interested them; I then let them plan it out themselves as much as possible, giving them pencil drawings or stencils for any objects that they found too difficult to manage by themselves. I then laid down a few definite rules. Nothing must be used in design that we were not familiar with in our everyday life—no lotus flowers, or birds of paradise. We had to tell our own story in our own way. No designs could be copied from magazines or articles that our city friends brought us, nothing seen in shop windows or on the fancy work counters of department stores. The further my people were removed from these things, the better work they produced. But they must be constantly on the watch for something that would be completely their own.

When the cows came home at milking time, we must study all the lines and angles in the anatomy of a cow; observe the char-

acter of the head and the way the horns and ears were fitted on. Such details of all our farm animals must be memorized for future use.

When we drove through the country, we must notice the varying branches of the trees and the graceful outlines of the hills to give us a feeling for good lines. Then, too, we must look for color harmony—patches of blue-green turnip fields set among fawn colored autumn stubble—gray barns with wide red granary doors—little white cottages sheltered by dense green fir woods. Endless combinations of colour in wayside flowers, winter sunrises and evening light upon the hills. We were the privileged class who could live forever amongst this wealth of beauty that was our heritage; the tourist could enjoy it for only a brief season. We must therefore make for the fleeting tourist something that would be forever a reminder of our land.

We revived the art of weaving homespun, which was passing out, though it had not vanished entirely. One young woman had the bright idea that embroidery done on the homespun with our own yarn could be made up attractively for handbags. This was a great success; the bags were a useful novelty, and sold quickly. Orders would come in faster than we could fill them.

I was obliged to divide up the various farming districts like a factory, appointing a forewoman for each section, who directed the work, gave out the material, brought in the finished work and took the money back to the workers. An endless number of designs were evolved to decorate our homespun bags. Our farm animals, poultry, wild flowers, trees and landscapes, stitched in gay colors, all went far afield to proclaim the story of farm life. It was a good cash crop too.

The woman who came nearest to my original idea embroidered table covers, runners and doilies of linen with colored thread. Her designs were most original, and she never made two alike. They were always gay little farm figures, set against a background of blue hills and fir trees. Her people were always full of life and action, always working, playing or dancing. On a luncheon set that was ordered by a lady from St. Louis, the entire range of country activities was shown, men in the lumber woods and the spring plowing, children playing around the schoolhouse and mother hanging out the wash, and then the whole family going to church on Sunday. I have always felt that those busy little figures would make conversation at the dulllest lunch party. It took all winter to complete the set, and the lady paid us eighty dollars for it.

Another masterpiece created by this woman was a table cover around which she represented the entire countryside attending the County Fair. This was exhibited in Toronto, and finally sold there for seventy-five dollars.

Our little industry grew rapidly. I was obliged to open a shop in the town to dispose of the work, and engage a secretary for books and letters, and I got a car to take me to inspect the more distant workers. In 1920 the work reached its peak; that year the books



The square dance. Inspiration for design



Patchworker

showed that \$2,500.00 had been paid out to the farming people. I have felt that my \$10.00 capital had been well invested. We have never exceeded this figure. The passing of the Fordney-McCumber tariff bill cut off our American market, and we could no longer send consignments of our work to Palm Beach and Pinehurst; consequently our winter sales fell off.

In 1924 I took an exhibit of the work to England to be shown at the British Empire Exhibition at Wembley. For this we made a farm scene of wool, to which nearly all of my workers contributed something. It combined weaving, hooking and embroidery, and represented the countryside on a May morning. Above it a printed placard announced that: "This Picture of a New Brunswick Farm is made all of wool by the people who live on these farms."

At the great Empire Exhibition I stood beside the glass case that contained this representation of my native land, with other examples of my people's work, and talked about it to people from far distant lands, to whom that familiar landscape seemed as remote and foreign as their palm trees and temples did to me. It was a wonderful experience. There I met people of all nations and kindreds, from the uttermost parts of the earth; black, white, brown and yellow, all meeting together on friendly terms and discussing their native products and exhibiting their handiwork. An ebony youth passed by and stopped to tell me of the flowers of his beautiful Kashmir. "My people," he said, "make lovely embroidery like their flowers." I told him that in my Canada we also had lovely flowers that my people also used in embroidery. "Your Canada," he said, "is it not under British control, as we are?" I told him that it was, and we became fellow citizens.

With the coming of the depression, the demand for embroidery slowly flickered out. In fact, the demand for almost everything we made was flickering. At this period we turned our attention more particularly to our homespun. We now had leisure for experimenting. We were able to get some information from weavers on the Island of Harris, and learned how to put our webs of homespun through a milling process. We experimented in dyeing, and blending the wool to obtain more artistic shades. In this we carried out the same idea that we had followed in our other lines, looking to nature for color suggestions. In our assortment of shades we had spruce green, Maritime blue, potato brown, goldenrod, lilac, sandstone red, and farmer's gray. This gave the native touch to catch the tourist's fancy. In the last few years we have been able to put out a very good line of tweeds, and these are steadily growing in popularity.

The weavers, from long practice, have become very expert. They work very swiftly; one woman, for a rush order, wove twenty-four yards in a day. Compared to an ordinary factory, this is not a large output, but we make up for it in the lack of overhead expense. My women supply their own looms, whereas in a factory the simplest machinery will run up into thousands of dollars. Then there is no expense for heating, lighting, insurance and the many other incidental expenses that eat into the profits of every factory. In fact, I think there is much to be said for our little factory that covers an area of thirty square miles but has no smokestack.

Last year we manufactured over 4,500 yards of tweed, besides blankets and rugs. Next year we hope to reach nearly double that amount, as new markets are continually opening, now that the depression is over, embroidery is coming into favor again and we are working out new designs for that.

We import practically nothing, as we raise our own wool and can buy at a country store such simple material as we may need for lining bags, etc.

Some years ago I revisited New York; it was worse than I expected! The cavernous streets set low between the tower-like buildings, the swiftly moving crowds forever catching trains, layers of those compressed homes dotted with endless rows of windows, all filled me with compassion for the people who were obliged to live there. I was told, however, that most people really liked it.

I went again to see the Metropolitan Museum; it was very peaceful there. I found things had been changed about a good deal, since my day, and that annoyed me. However, I finally discovered my favorite mummy, and felt his attitude of complete repose most refreshing. As I stood admiring the decorations, that had so long ago inspired me, I drew from my handbag a small sample of our embroidery; it represented children skating on a pond making a rather charming little all-over pattern, full of action and color. I looked at it, and then I looked at the mummy. "Well, old friend," I said, "it is different—very different from anything you ever saw, but then so does my land differ from your land, but I think we both had the same idea and worked unencumbered by modern standardization; anyway you have been a great help to me."

Now I would like to finish my story with a moral, if I may be forgiven for reviving such an obsolete practice. And the moral is this: If you want to live a contented life, live among your own people.

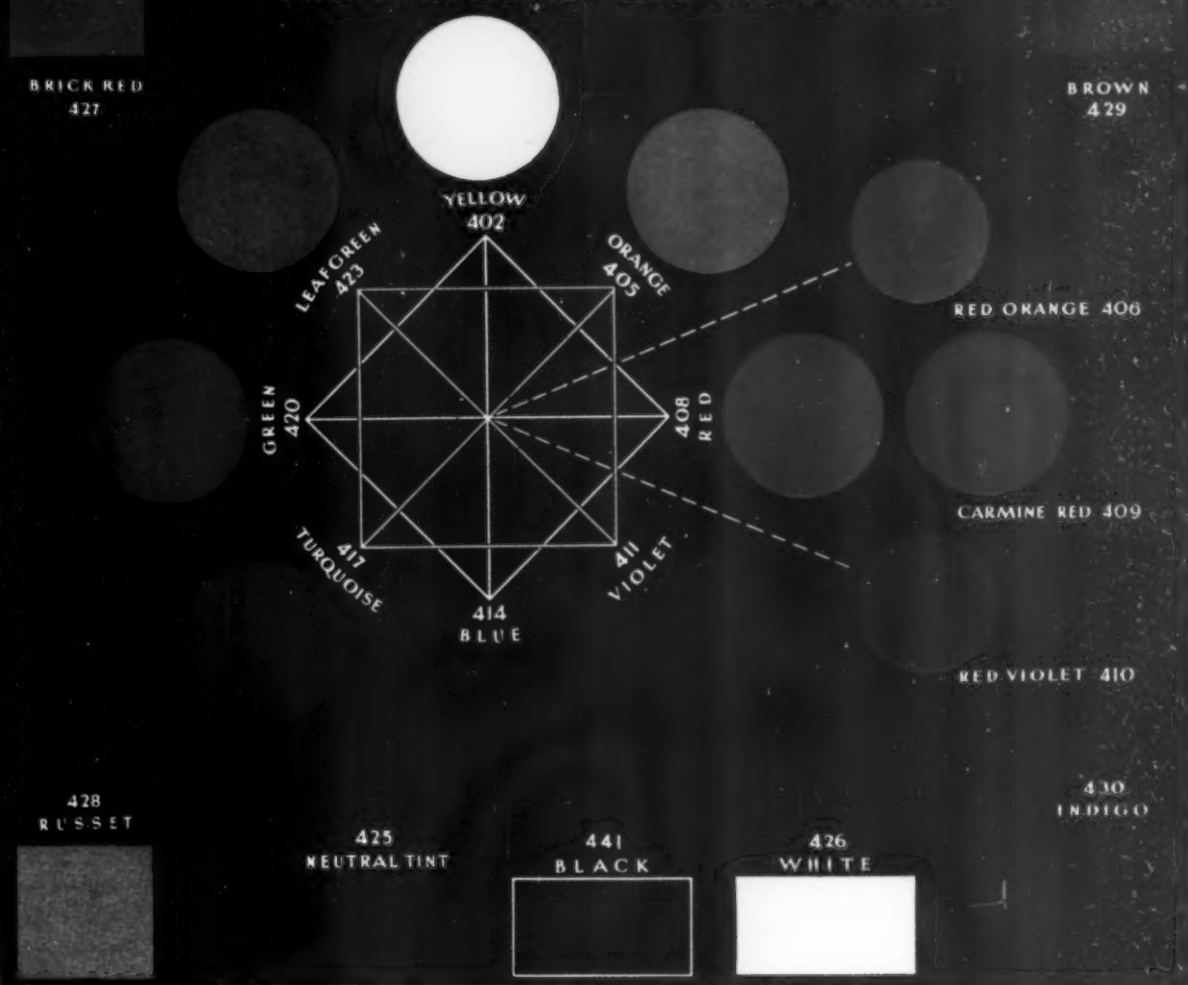




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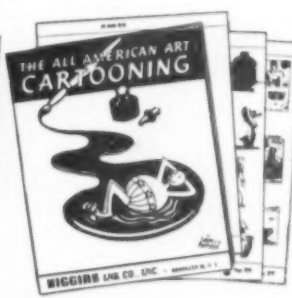
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(Continued from page 8-a)

★ Going now farther east we reach New Brunswick, where Grace Helen Mowat, director of the Home and Craft Shop at St. Andrews, tells how art may be turned into money. In the telling she introduces the reader to natives and the industries which have made them famous. My function in this column is not to tell you very much of what our contributors have said, but to inspire readers to "stop, look, and listen." This article, which appeared originally in the *Dalhousie Review*, is unusually entertaining as well as instructive. It may be that some readers will find here an avenue to wealth as well as a new way of teaching art.

★ This brings us to the end of the Canadian Number. As suggested on the Contents page, the response to our editorial appeal for contributions was beyond all expectation, and certainly beyond our capacity. In May, and again later, you will hear from other of our Canadian friends. *School Arts* is grateful, and our subscribers must be helped by the excellence of this number.

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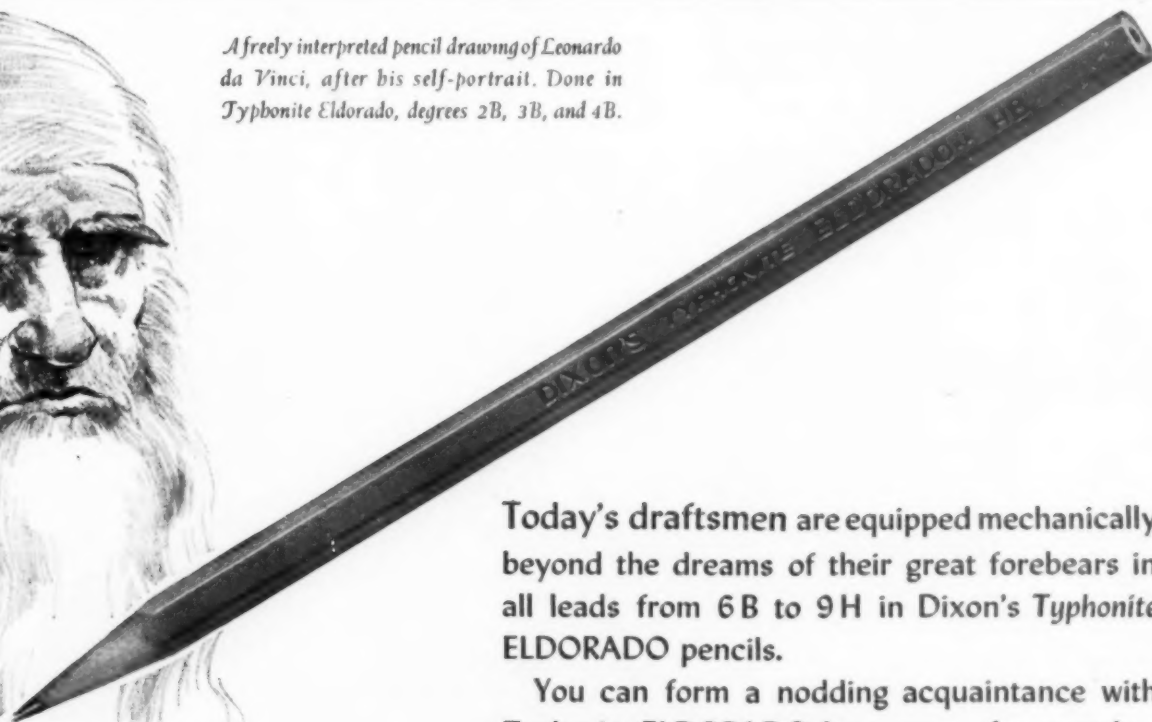
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One hundred eighty-nine years is a long time! To have carried on a business without interruption since 1754 is an honor achieved by few United States enterprises. The Devoe & Raynolds Company, advertisers in *School Arts* from the first year of its birth, are to be congratulated upon the completion of another year of solvency and substantial growth—the 189th. The President of the Company, Mr. E. S. Phillips, says in his letter to the Stockholders, "the year 1943 was one of the most difficult periods during which your officers and directors have guided this Company. No sooner had one set of war problems been solved than new and more baffling situations arose, calling for swift and sweeping adjustments." Recalling that this Company has lived through several wars, has met the challenging readjustments necessitated by new discoveries, overcome the constantly increasing inroads of competition, and has been awarded the United States Maritime Commission "M" Penant and Victory Fleet Flag for excellence in production, Devoe & Raynolds Company is worthy of the compliments bestowed by all who are acquainted with this old American concern.

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LETTERS



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Here's a better way—send them bullets instead. An ordinary envelope is equivalent to 50 cartridge plugs. We need millions of cartridge plugs in order to shell Tokio and Tojo. The Army must have thousands of tons of paper for war purposes. Paper is critical. Use only what is necessary. Waste won't win. Cooperate with your storekeepers in conserving paper. And please cooperate with us in conserving paper. You can by passing this magazine along to a friend when you have finished reading it.

### ART MASTERPIECES IN SLIDEFILMS

The slidefilms and reprints of the Coronet Picture Stories which were made available last September through the Society for Visual Education, Inc., will be extended into a total series of sixteen subjects—eight for the current school year and eight more for the next school year. This service is now used by thousands of projector owners among schools, churches and other organizations. It is also used regularly in many units of the Armed Forces.

Under the terms of this service, the principal Picture Story in each issue of *Coronet* is reproduced on slidefilms for the use of those who have projectors. In addition, the same Picture Stories are available in the form of reprints for those who do not have projectors or who may wish to have copies for individual students. The entire series of eight slidefilms during one school year costs only \$2.00 including one subject in full natural color. The reprints, in lots of twenty-five or more each month, are furnished at 1 cent each—\$2.00 for twenty-five of each for a period of eight months, starting with the month in which the subscription is received.

Requests for additional information should be sent to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

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## The Art Teacher

by the Editor of *SCHOOL ARTS*, Pedro deLemos



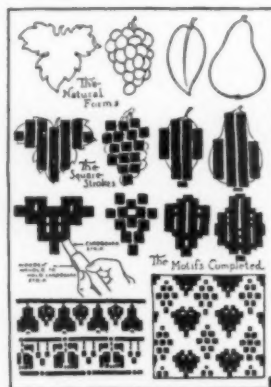
### CHAPTERS

Drawing—Objects, Trees, Landscapes  
Drawing—Birds, Animals, People  
Torn and Cut Paper Work  
Painting and Color  
Illustration and Blackboard Drawing  
Modeling and Pottery  
Design—The Design Unit  
Design—The Application  
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## TWO GREAT RECORDS

"Recollections of a Half-century's Association with the House of Batsford" is the title of an interesting brochure written by Mr. William Hanneford-Smith and printed by The Westminster Press, London. There are several features about this brochure worthy of special mention.

First, the House of Batsford has been producing fine books related to architecture, engineering, and the arts for a hundred years.

Second, in spite of the destructive influence of a terrible war these publishers are carrying on in larger and finer surroundings and with undiminished enthusiasm and careful attention to every detail of beauty in the art of book making.

Further, Mr. Smith, whose acquaintance with men of letters at home and abroad is remarkably wide, has made these contacts and re-enrolled these friends by reason of his own friendly personality. *School Arts* and the Editor appreciate this reference with which Mr. Hanneford-Smith concludes his résumé of people he has met: "and Prof. Pedro J. Lemos, Director of the Stanford

University Museum of Fine Arts, San Francisco, whose great book, *The Art Teacher*, has perhaps done more for the advancement of art education in the schools of U.S.A. and this Country than any book in the English language." Congratulations, William Hanneford-Smith, upon completion of 50 good years, and The House of Batsford with its great record of 100 years!

## HIGGINS INK CO. COMPLETE 5-YEAR PLAN

Art Education in the United States has much for which to thank the "commercialists" as we have fallen into the radio habit of referring to program sponsors. A case at point is the "Sustained Prosperity Drive" of the Higgins Ink Company.

Realizing that despite their widespread distribution in the drawing ink field there were many more sales to be secured through sales promotion, in 1937 they decided to set aside a portion of their budget for this purpose. They secured Bert Cholet as head of their Educational and Sales Promotion Department, and immediately organized a long-range program directed at consumers which principally stressed new uses for an old product.

The program included a steadily increasing use of space in consumers publications; direct-by-mail solicitation in the interest of Higgins dealers; redesigned leaflets and broadsides; window display cards at regular intervals; and improved packaging. Of particular interest and value is this, that Mr. Cholet volunteered to produce one sales creative book per year for five years.

Twenty thousand copies of "Drafting Standards," one of the books assembled by Bert Cholet, was distributed during the eighteen months immediately preceding America's entry into the war. This book is now out of print because the standards are being changed, the company daily receives many requests from large industrialists asking for one or many copies. The Higgins Ink Co. will revise and re-issue "Drafting Standards" at the first opportunity.

The four remaining books produced in this period are now offered for dealers' distribution in a colorful counter cabinet. Using the slogan to the dealers, "the more books you sell, the more ink you sell—the more ink you sell, the more books you sell," the company stresses the sales building value of the books and at the same time reminds the dealer that he is making a good profit out of every sale of Higgins Art Books. The books retail at 50 cents and \$1.00 per copy and the subjects are "Arts & Crafts Projects," "Cartooning," "Script & Manuscript Lettering," and Higgins famous "Techniques." This last volume is in the second printing of its fourth edition. Higgins has left no stone unturned to tie up all the details which will make a success of their new prosperity program.

The books are particularly timely because of the increased interest in Arts and Crafts in all civic organizations attempting to lower the juvenile delinquency rate. There is also an increase in home reading, because of the scarcity of gas which makes reading and home crafts desirable leisure-time activities. There is also an increasing demand for occupational therapy book by the American Red Cross and service hospitals in general. All hobby and crafts volumes find a welcome in this latter field. So we are justified in our belief that the "commercialists" have been a decided factor in the promotion of Art Education in the United States.



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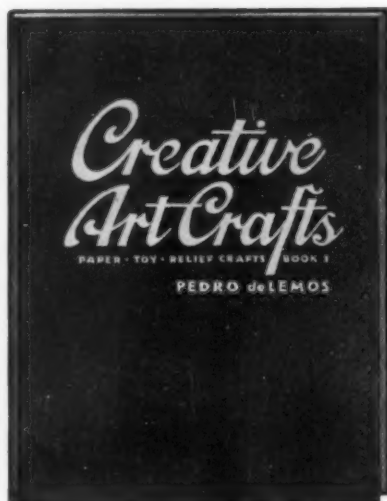
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## MEET THE AUTHOR AND ARTIST

John deLemos has had a wide experience in teaching and supervising art, drawing and crafts. For several years he was Supervisor of Art in Alameda County, California, where he introduced poster work and handicrafts. He was head of the Design, Poster and Crafts Department at Polytechnic High School in San Francisco during which time he organized the Poly Poster Club whose members won many awards in contests.

At the San Francisco Institute for Art he introduced Advertising Art and Poster Work into this fine arts school with enrollment in this new course jumping from 15 to 50 in the first few weeks. Taught Poster, Commercial Art and Lettering at Chicago Summer School of Applied Arts to classes of Art Instructors and Supervisors from all parts of the United States.

Because of his success in poster instruction, he was asked to become Director of Art for the Latham Foundation. During the past fifteen years, he has conducted International Poster Contests for entries ranging from Kindergarten to Professionals.

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The U.S. Treasury has just awarded the Latham Foundation their Certificate for Distinguished Service because of the outstanding success of its Victory Poster Contest.

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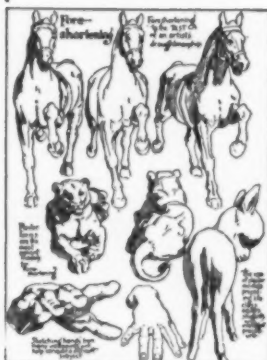
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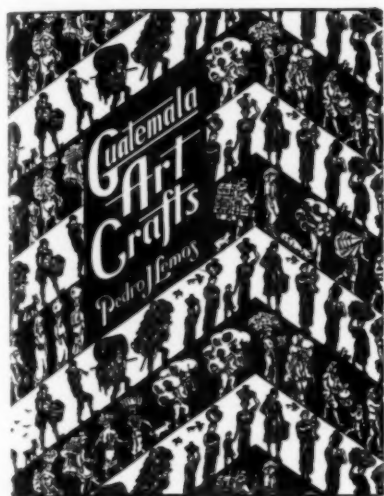
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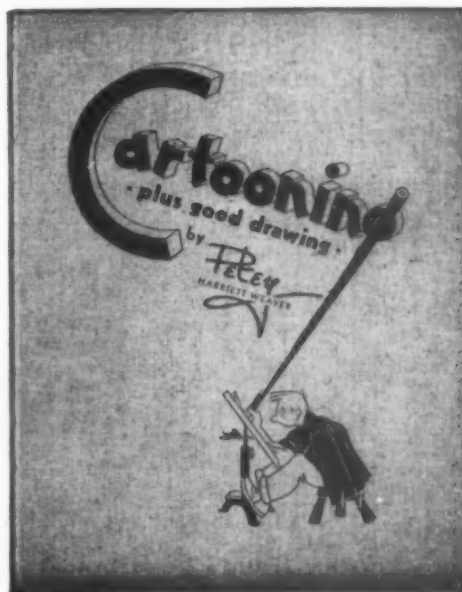
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